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ALLGEMEINER DEUTSCHER  
MUSIKVEREIN.

1st Thirty-First Meeting at Braunschweig.

BRAUNSCHWEIG, JUNE 17, 1895.

NOTHING has become to me more painfully apparent at this thirty-first *Tonkuenstlerversammlung* than the fact that the Allgemeiner Deutscher Musikverein is slowly but surely going to the demnition bow wows! Some thirty-six years ago the organization was started by Louis Koehler, Dr. Franz Brendel and Dr. Franz Liszt for the protection and promotion of the new German school, especially the works of Richard Wagner, and also, in *majoram gloriam*, of course, of Franz Liszt. These purposes having been attained long ago, Richard Wagner being acknowledged all over the civilized world, France not excluded, and Liszt being dead, it would seem as if the Allgemeiner Deutscher Musikverein had now no further *raison d'être*. Still, there are the further principle aims of the founders to be considered, viz., that of giving excellent performances of deserving works by young composers as yet not known or sufficiently acknowledged by the slow outside world, and that of promoting harmony, good fellowship and mutual acquaintance and appreciation of the German musicians among themselves. These two purposes might and probably would keep the organization from perishing if it were not for the deplorable fact that of late years, and especially this year, the choice of program is not by any means in accordance with the above purpose of the society; that the performances given here were by no means ideal ones; in fact, that with the exception of some individual efforts they were almost rotten; that in consequence of the poor meetings of late years the outside visitors from Germany are gradually dropping off in number, until now they have reached here the minimum attendance of less than eighty, and that last, but not least, the financial affairs of the society are not managed for the general best.

There are people in the executive administration of the Verein whose sinecure incomes, not to speak of the indemnifications they demand for traveling, hotel and other expenses, very nearly swamp the income of the organization from paying members. Thus Generalintendant Hans von Bronsart, of Weimar, the president of the Allgemeiner Deutscher Musikverein, receives an honorarium of 1,800 Marks under the euphonious title of an Ehrensold, and Geheimer Hof und Justizrath Dr. jur. et phil. Carl Gille, of Jena accepts a yearly remuneration of 500 Marks for the little work they perform. The gentleman who does the real hard work in the organization is Dr. Oscar von Hase, of Leipzig, the treasurer, who of course is not paid. These sinecures ought to be abandoned, and the money thus saved should be employed for better orchestral performances of unknown works of musical merit. People should be chosen as executive committee who would take the offices honoris causa, and who would perform their duties in a perhaps more conscientious and certainly more effective manner than the present board have done for the last four or five years. In Munich two years ago the city guarantors refused to audit the bills of expenses incurred at the Munich meeting; and I am told that the not over large fortune of the Musikverein, which should be employed for donations and stipends to poor and deserving young musicians, had to be docked to the amount of some 2,500 marks to make good the deficit. This year here in Braunschweig a deficit will be narrowly averted, if escaped at all, through the fact that luckily the citizens of this old music loving town, worked up by an energetic local committee, have patronized the concerts given at the meeting to a most unusual degree, and despite the pretty high prices for admission. If this pleasant fact had not, I might almost say accidentally, taken place, I know not but what this thirty-first meeting of the Allgemeiner Deutscher Musikverein would have been its last one. Let the ringleaders in the organization take heed, and may they learn a lesson before it is entirely too late!

As regards the purely musical side of the meeting, which came to an end last night after a duration of six days, it embraced on consecutive nights one operatic, one oratorio, two orchestral and two chamber music evenings (the matinees were wisely dispensed with), and this variegated and wide range of different performances would have been satisfactory and interesting enough if the programs had been better selected, if the reproductions had been on a level with the aims and reputation of the organization, and if not, as has happened so frequently heretofore, changes had to be made on account of the withdrawal of artists who had volunteered or promised their assistance, and among the most important of which this time was General Director Felix Mottl, of Karlsruhe, and Mrs. Stavenhagen, of Weimar. On the latter subject I shall have something to say further on.

Right away the first evening brought to me a most severe disappointment. We were invited to the Ducal Opera House to hear a performance of Prof. Hans Sommer's *Buehnenspiel* (no self-respecting composer classes his work as an opera nowadays), Loreley. It was the last perform-

ance of the season at the Ducal Court Theatre, and was especially advertised as "in honor of the thirty-first meeting of the Allgemeiner Deutscher Musikverein." Why just this work should have been chosen for representation on this occasion is easily explained through the circumstance that Hans Sommer is a native of Braunschweig and long lived and taught here as a professor of mathematics before he became a composer (when, of course, he had to remove to Weimar, where most celebrated men live or have lived), and again because Sommer has been an honored member of the Musikverein for many years in good standing. So far so good, and I also gladly concede that Sommer is a song composer of merit, many of whose Lieder have been praised, and repeatedly so, in these columns. But what Sommer is not, that is an opera composer. His entire opera from beginning to the end is nothing but the most flagrant, outright Wagner rehash; not skillful use of the Wagner methods, such as we find in Richard Strauss, who moreover has always at least something of his own in the way of invention which he dresses up in the Wagner garb. But Sommer is Wagner garbled; it is misunderstood Wagnerism of the most irksome and, through its very persistency and clumsiness, really annoying sort. Chance or the wisdom of the committee wanted it that I was placed right beside the composer, with whom I am on speaking terms, and who had the graciousness and good taste to call my attention to the superiority of his music to that of Richard Strauss and other modern composers and followers of Wagner, who made the mistake of leaving everything to the orchestra and drowning the human voices, and all the time while he was talking to me the brasses were thundering away in the most obstreperous and by far beyond the approved Wagner fashion. At the expiration of the second act my position became so embarrassing to me that I changed places.

No less unfruitful than Sommer's music is the libretto by Gustav Gurski, and upon perusal of it I can hardly understand why Wolf, the poet of the Loreley, should have taken the trouble to go to law about the stealing of his ideas. Such as it is Gurski's book could never in any way encroach upon the success of one of the greatest lyric poems of our generation. Even the scenic arrangement is unskillful and therefore ineffective, as in three acts, the last one of which is subdivided into two curtain risings, all four scenes represent river Rhine pictures, which of course, despite the efforts made in the Braunschweig stage setting, causes a feeling of sameness and monotony to the eye. The scene of the first half of the third act is laid on the river Rhine, just as it is in the first half of Rheingold; and for the first time in my life I fell to musing why the dresses of the chorus girls did not get wet and cling to them while under water, and how they managed to keep the water out of their mouths while they and the principals were singing; how in fact they could sing at all while in this state of total submersion! In Rheingold I never thought of these things, because Wagner's genius uplifts you above the realities of life, while a bungler like Sommer pulls you down to his own level.

You will ask me how it is possible that with such gross defects and general lack of merit Sommer's Loreley could have been puffed up to the outside world after the premiere some seasons ago as a great success. On the evening of the performance last Tuesday I would have been without an answer to this question; when I read, however, on the next day the Berlin *Tageblatt*, and saw a telegram from Braunschweig in which it was stated that Loreley was a great success and that "the composer was called before the curtain ten times," I knew how the thing was probably done also after the first production. It is all a pack of lies, and I take it that Loreley never was a success, for the fact remains that the composer was called out only once through the efforts of some of his Braunschweig friends or local patriots at the very close of the opera, while after the previous curtain falls only the operatic stars appeared before the curtain.

Now let me tell you at the close that the performance as a whole was on a par with the merits of the work, in fact it was disgracefully bad and provincial to a degree. If this is the best Braunschweigducal court opera chorus and orchestra and court conductor H. Riedel can do on such an extra occasion, then I am glad that I am not by fate condemned to live in and go to the opera at Braunschweig. Of the principals concerned in the cast nobody rose above mediocrity, except possibly Cronberger, the tenor, who has a nice voice, and sings and acts intelligently. Miss André as *Lore* was histrionically conventional to a degree, stilted and affected in her singing, and in appearance far too fat and unpoetic for the representative of the hapless heroine of Heine's immortal poem, the application of which, together with Silcher's ever popular folkstune, formed the cheap but appropriate close to the opera—*beg parçon, Buehnenspiel*.

The first concert on Wednesday night, which took the shape of an oratorio performance, or rather one of sacred works, proved in reproduction, if possible, even more of a fiasco than the opera night above described. It took place, not inappropriately, in Egydi Hall, a building formerly used as a church, but now without much ado dedicated to

secular purposes, such as lately, an exhibition of the products of the bakers' art. It is an oblong church structure with bare, whitewashed walls, and of anything but good acoustic properties. To the latter circumstance partially must be attributed the lack of ensemble in the chorus singing and in general. But worse than that was the conducting (it looked for all the world like the lapwinging of some big bird) of court conductor Riedel. This sage's notions on choral singing may best be characterized by the fact that, contrary to all custom and rationality, he placed his altos on the left side of the podium together with the first violins and the sopranos to the right with the second fiddles, thus constituting unnecessary crisscross relations which by no means assisted the singers in a prompt attack. Of the latter anyhow there was no question.

The program was a very satisfactory and interesting one, and consisted of Berlioz's Requiem Mass and Bach's grandest cantata, *Ein feste Burg ist unser Gott* (a stronghold sure is our Lord). The great Frenchman's great work we have heard in Berlin twice last season in such absolute perfection of performance and with such completeness of vocal and instrumental material by the Philharmonic chorus, under Siegfried Ochs, that the aforesaid beastly Braunschweig reproduction fell doubly flat on me, and even Walter Damrosch's "rendering" at New York loomed up in my recollection as a gigantic deed in comparison. The general orchestra was much too small in numbers against the chorus, and among the chorus the male members were insufficient in number in comparison with the female ones, and besides, the tenors were perfectly execrable in quality. The four extra brass orchestras numbered in Berlin about fifty-five musicians, and eight pairs of kettledrums were used in strict accordance with the demands of Berlioz's stupendous score. Here there were a bare quartet of brass players in each of the four corners of the church, and the total effect was by no means overwhelming.

The tenor solo in the Sanctus was nicely sung by Cronberger, who had also officiated as soloist in the second Berlin performance of the same work. The female chorus here was, I note the exception with pleasure, also good in this number.

I must mention that under Siegfried Ochs the performance of the Berlioz Requiem, including an intermission of ten minutes, took just one hour and forty minutes for performance, while the time consumed here was two hours and ten minutes, which better than any words could, will describe to you what a dragging conductor Herr Riedel is, and that the late Hans von Bülow's nickname for him *Der Schlepper* (the laggard) is as characteristic as it is deserved.

Bach's colossal contrapuntal, potentially polyphonic, grand and noble cantata on Luther's choral fared no better of course, or, if possible, even worse, at least as far as the chorus was concerned, than the Berlioz Requiem. I forbear from going into further details. The chorus consisted of the Braunschweig Chorgesangverein, Schrader's capella chorus and members of the different Braunschweig male chorus singing societies. The soloists were Miss J. André, Mrs. M. Geissler, W. Cronberger and B. Noeldichen, all four members of the Ducal Opera House personnel. Opera artists are but rarely good oratorio singers, and the present quartet were no exception to the rule. Even Cronberger so hurried in his duet with the alto that they lost track of each other several times. Miss André sang the beautiful B minor soprano aria in anything but Bach style. The duet for soprano and bass, one of the finest numbers in the cantata, was omitted, I don't know why. It could not have been for the sake of saving time, for the duet takes only a few minutes for performance.

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Thursday, the third evening of the meeting, brought the first chamber music soirée, which proved not as important as its successor in the same genre. It took place in the Saalbau, a concert hall of fair but unequal acoustic properties, but on the whole well suited for the purpose.

The proceedings opened with a sonata in F sharp minor, op. 30, for violin and piano, by R. Fuchs, of Vienna, which did not greatly interest me. The *andante sostenuto* in D is a nice, but a trifle too sugary movement. The work was played by Concert Conductor Riedel, who is also but a medium grade pianist, and by Concert Master Beermann, whose violin playing is of the oleaginous, mucillagenous kind, which I detest.

Further instrumental numbers were the F sharp minor sonata, op. 10, by Eugen d'Albert, who, as you shall see later on, became the guardian angel and saviour of this music festival (?), but who has now played this particular sonata of his own so often at these meetings that he might have chosen something else. Then there was Brahms' C major piano trio, with Riedel at the piano; Concertmaster Wuensch, from Braunschweig, an excellent violin representative, and the 'cello part in the hands of Steinmann, of Hannover, instead of as announced on the program, Chambermusician Bieler, of Braunschweig. The latter was excused on the plea of indisposition. The trio was performed with fairly good ensemble; the Presto might have been taken considerably faster.

A most pleasant and enthusiastically received variety and attraction was brought into the program through the



singing of the Hollandish young ladies' trio, the Misses Jeanette de Jong, Anna Corver and Marie Snyder. I have spoken of their artistic, polished, pleasing and pure ensemble singing in several of my Berlin budgets, and I can only repeat what I then said, viz., that although neither of the three Dutch young ladies has a phenomenal voice, the blending of the three is the most perfect I ever heard. The reason probably, besides the flawless intonation, clear pronunciation and general excellent ensemble, is that each of the three has the quality really demanded. Miss de Jong has a genuine, bell-like soprano; Miss Carver a pure, clear mezzo soprano, and Miss Snyder a rich, sympathetic contralto voice. Some purists, I heard, objected to this trio's appearance on a Tonkünstler program, but I think that they held not only a perfectly legitimate place, but that it is highly proper, besides very pleasing, to hear to what perfection a special branch of the art can be cultivated. The Braunschweig public, moreover, was most delighted with the ladies' singing, which consisted of W. Bargiel's In Spring (with piano accompaniment), Grimm's Ich fahr dahin, Catharine von Rennes' Belooning and Brahms' setting of the folks-tune, Da Unten im Thale, which last named piece was enthusiastically redemanded and a second encore was insisted upon.

The first grand orchestral concert was given at the Ducal Opera House on Friday night, and was attended by a swell audience. Several changes of the program became necessary, first through the non-co-operation of Felix Mottl, of Carlsruhe, who was to have conducted the Liszt Faust symphony, but who, probably, because he had an inkling of the constitution of the Braunschweig Court Orchestra, withdrew from the program almost at the eleventh hour; so did Mrs. Agnes Stavenhagen, the wife of the pianist and conductor, who was to have sung a Reznicek aria and a song by her husband and one by Lassen, both with orchestral accompaniment. In both instances d'Albert jumped into the breach, and came to the rescue of the program committee by conducting the Faust symphony and by playing the Liszt E flat piano concerto (which took the place of the above mentioned songs), besides the Liszt A major concerto, through which fact the program—which would have been amply long enough with only one concerto—became a bit Liszt topeavy.

The reason why Mrs. Stavenhagen withdrew from the program must be sought and found in the feud which raged and is still raging between her husband and Eugen d'Albert, the little giant and the hero of the present Tonkünstler-versammlung. I mentioned something of the sort in my last week's Cologne report, and matters have progressed most unsatisfactorily since then. You may remember that I wrote some time ago that d'Albert slipped into the place as Weimar court conductor while Stavenhagen was in the United States. The latter coveted the place long ago, and speculating on d'Albert's well-known fickleness and roaming nature, offered his services gratuitously as second court conductor. The old Grand Duke of Saxe-Weimar, a very kindly but not one of the cleverest of monarchs, thought it a grand thing to have two such eminent pianists as court conductors, and accepted also Stavenhagen, creating thus two simultaneous Hofkapellmeister titles and positions. Of course this could not work smoothly with two such ambitious natures as those of d'Albert and Stavenhagen. War broke out almost immediately and reached a climax after a successful Lohengrin performance, newly studied and conducted under Stavenhagen. The duel was fought out, not in the woods, as rumor had it at Cologne, but quite without bloodshed in the Weimar newspapers. And now d'Albert has resigned his new position even quicker than anybody would have dared to predict, and has left the field to Stavenhagen. Hence the tears and hence the non-appearance of Mrs. Stavenhagen at the Braunschweig festival.

The concert opened with Resznicek's (another applicant for the Weimar court conductor's position, and who has also abdicated) overture to Donna Diana. I have spoken of this charming little work at length when Weingartner brought it out at Berlin with the Royal Orchestra, and when it was enthusiastically redemanded. It also was much applauded here, where it was performed under the composer's baton; but it lost much of its effectiveness through the careful tempo at which he had to take it on account of the inferior orchestral forces at his command. Instead of Fioretta's aria from Donna Diana the same little fragment from that opera, which has also been heard at Berlin, was given, and corroborated my first judgment of its comparative unimportance. It is quite prettily orchestrated however.

D'Albert played first the Liszt E flat concerto (originally not on the program), and almost but not quite as brilliantly as he did last week at Cologne. I don't need to repeat myself on this score. The orchestral accompaniment was conducted by Jean Louis Nicodé, of Dresden, who did as well with such an orchestra as could be expected or demanded.

D'Albert then conducted two orchestral movements, of which the first one, the Vorspiel in A flat, to the second act of Max Schilling's successful opera Ingwilde, was the more important. The young Dueren composer is a Wagnerite

of the Wagnerites, and he orchestrates superbly; but he is entirely lacking in originality. This Vorspiel is a copy done in Wagner's method and colors of Chabrier's Gwendoline Vorspiel, which of course is also Wagnerian.

A novelty to me was F. Klose's Elfenreigen, which, however, was hardly deserving of a place on such a program. It is a dainty, saccharine piece of orchestral writing in D flat, but has no startling ideas of any sort, and is a bit too ponderous and slow to justify the title chosen by the composer.

From the conductor's stand d'Albert once more descended to the podium, Nicodé taking the stick and d'Albert the piano stool. This time the little giant played the Liszt A major concerto, which on this occasion he interpreted for the first time in his life in public. The reading was indeed somewhat novel, and differed in many respects from that given by the many other pianists of whom I have heard better playing of Liszt's two piano concertos. On the whole it made almost an undecided impression, as if the player changed his mind and mood at random almost once every four bars. This of course made it still more difficult for Nicodé to accompany. Technically, too, the reproduction was not quite above reproach. I should like, however, to hear the concerto again from d'Albert, and under more favorable circumstances.

The greatest deed of his on that evening, however, was the conducting of Liszt's Faust symphony. It gave me a different notion of d'Albert's ability in the handling of the stick from what I had formerly held. At the few rehearsals which it was possible to hold here, and even on the forenoon of the concert, the orchestra was so vile that I thought they would never pull safely through this difficult and fatiguing work. The fugue in the Mephisto scherzo actually did miscarry, and several times I thought things were going to pieces, but d'Albert always managed to catch and bring them together again, and as for the first two movements it must be conceded that they went fairly well under such untoward and uncontrollable circumstances. I never heard worse woodwind and worse brass than those of the ducal court orchestra of Braunschweig—bad luck to them!

The male chorus at the end of the symphony also came near being an abortion, and Paul Kalisch sang the tenor solo of Das Ewig Weibliche Zieht Uns Hinan in a manner that was most effeminate, but by no means *ansichend*.

The most enjoyable evening's music of the entire meeting was the second chamber music soirée at the Saalbau on Saturday night; it was also completely sold out. But then, in order to enjoy it, one would hardly have needed to make a pilgrimage to Braunschweig. Everything contained in the program, save a few Lieder sung by Kalisch, I heard at Berlin last winter.

D'Albert again stood out boldly in the foreground and played, together with Prof. Haermann, of Frankfurt, and the cellist Hugo Becker, from that city, the new D major trio by Chr. Sinding dedicated to Rummel. I have several times uttered a favorable opinion about the talented Scandinavian's latest published chamber music work, and therefore can save myself repetition now.

The celebrated Frankfurt quartet, which, besides the two gentlemen above named, consists of Messrs. Fr. Bassermann, second violin, and Concertmaster N. Koning, viola, gave a superb performance of Dvorák's quite Bohemian and very characteristic string quartet in E flat (with the two slow middle movements both in G minor), which thus I heard by three different chamber music organizations in one season. It was played last winter by both the Bohemian and the Joachim quartets.

D'Albert and the Frankforters joined at the close of the program in a spirited and intellectual as well as technically flawless interpretation of Brahms' edifying piano quintet in F minor, which, as well as the two preceding works, was listened to with attention and apparent appreciation by the large audience.

Between the first two chamber music works Paul Kalisch sang a group of three Lieder consisting of Schumann's Stille Thraenen, Schubert's Die Zuernende Diana (rarely heard) and Beethoven's Der Kuss, which latter graceful and humorous little song was most enthusiastically redemanded.

The tenor's wife, our old friend Lilli Lehmann, who looked the perfect picture of health, was still more successful with her group of songs interpolated between the Dvorák quartet and the Brahms' quintet. She sang Peter Cornelius' Untreu und Veilchen, H. Herman's Salomo and Schumann's great song Waldesgespräch. I cannot but acknowledge that her voice sounded fresh and beautiful. Of course, as you all know, her interpretation and delivery were masterly, and this despite the most miserable of piano accompaniments which I have heard for a long time and which was furnished by Hofkapellmeister Riedel. It set Lilli into a perfect fury, but the public knew nothing of this and applauded lustily, whereupon Lilli gave them the immortal Schubert Erlking (you ought to have heard the butchering of that difficult accompaniment!). Nothing daunted, the public wanted more and did not stop applauding till a second encore was granted, which consisted of

Robert Franz's tender song, Sterne mit den Goldenen Fuesschen.

The evening, as I said at the outset, was a most enjoyable one.

The last event about which I have to report was the second orchestral concert, which took place at Egydi Hall last night. The program was much too long and too heterogeneous, but the orchestra, I am glad to say, was in far better trim than on any of the previous days. My respect for Jean Louis Nicodé, of Dresden, as a musician has always been a very high one. It was increased last night because of the excellent way in which he handled the orchestra and gave a convincing interpretation of Felix Draeseke's so-called "Tragic" symphony. I heard the work several years ago under Walter Damrosch, and the only thing tragic that I could then perceive in it was the performance. Last night the justification of the title did likewise not become apparent, except in the case of the broadly built up slow movement in A minor, which has really something of the "inavertible fate" in it. The first movement is fearfully strained and labored, but the scherzo I liked very much, all but the trio. This latter, taken in somewhat slower tempo, stands in D flat, which is a rather curious key, considering that the scherzo itself moves in C major. The most important and also to the musician the most interesting movement is the finale, in which the main themes are all worked up and used in combination with the utmost technical skill and with a mastery of the symphonic apparatus which is possessed in like degree to-day only by a Brahms and possibly a Saint-Saëns. A very striking reminiscence from Tristan appears twice, which ought to have been eliminated. On the whole the work amply repaid an attentive listener, and Draeseke ought to thank his Dresden confrère for the great pains and carefulness with which he had studied it with the orchestra and the apparent love and understanding with which he interpreted it.

The Tannhäuser overture was next on the program, and apparently was put on only for the purpose of giving Court Conductor Riedel a chance to show that he can conduct too fast as well as too slowly when he has a mind to. Anyhow, by way of contrast to his previous efforts, he hurried the tempo unreasonably. The overture has been heard so often that it might have been dispensed with on this occasion, and on so long a program. The Paris version with the bacchanale was used and was followed by the entire lengthy scene between *Venus* and *Tannhäuser*, which forms the first half of the first act of the opera. Lilli Lehmann and Paul Kalisch, by whom you have heard this scene in New York in Chickering Hall some seasons ago, were the singers. Lilli does not seem to grow old, and she was as fresh and fiery as of yore, but Paul, handsome Paul, is getting a trifle too heavy and lazy; he sang as if he had stayed too long in the *Venusberg*.

Of bigger works the program contained Eugen d'Albert's ode, Der Mensch und das Leben, and as a grand finale, Wagner's Kaisermarsch. The d'Albert composition I have heard much better performed by the Berlin Philharmonic chorus a season or two ago than it was sung here by the chorus gathered *ad hoc*. My idea about the comparative unimportance of the somewhat pretentious and extremely difficult composition was not altered by a second hearing. D'Albert, who conducted his own work, was well received by the audience and was cheered by the chorus. Laurel wreaths were in abundance for all three conductors, of whom the redoubtable court conductor of Braunschweig came in for an extra round of applause. By this means local patriotism tried to heal the wounded pride of the conductor who has been severely criticised by the Berlin and other non-Brunswickian critics assembled here.

Interspersed among the heavy numbers on the program (they would, however, have been sufficient in themselves) were two groups of terzetti sung by the Hollandish young ladies, and three solo numbers for harp, all of which were a little out of place on this big program and in this big old church concert hall. They might have been most gladly dispensed with, more especially the harp soli, of which the second one was too lengthy and apparently had no end. Chamber Virtuoso W. Posse, who was the composer and performer of these *Stimmungsbilder*, is an expert on his instrument (a superb one, from the house of Lyon & Healy in Chicago), but when you try to sing and play slow legato melodies on the harp you get left every time. Much better suited to the instrument was Posse's Perpetuum Mobile, and this, coupled with Liszt's third Consolation, would have been sufficient evil for this one day.

The Hollandish ladies sang first three terzetti, with piano accompaniment, viz., Oscar Eichberg's Fruehlingsgruss, Schumann's Naenie and Heller's Volkslied, after which, as an encore, they gave the angels' terzet from the Elijah. Then they were heard in three, a *capella* trios, Bohemian folks-tune, Catharine von Rennes' De macht van't Kleine and Kauffmann's Lob der Music, which latter clever opusculum of the Magdeburg musik director was redemanded. Of course the girls sang nicely, as they always do, but they were overweighted by their surroundings, and they therefore could not succeed in making quite the impression which they had created at the first chamber music soirée.

Among the attendants at this festival of special interest



to New Yorkers were Mrs. Henry Ziegler and her children; Alwin Kranich, pianist and composer, who was the guest of Grotrian, the Braunschweig court piano manufacturer; Frank Van der Stucken, late of the Arion, and Heinrich Zoellner, still of the Liederkrantz, and all of them from New York.

Here is a complete list of the out of town members who attended, just as I copied it from the official visitors' list: Dr. Gills, Jena; Prof. Dr. Adolf Stern and wife, Dresden; Max Auerbach, conductor, from Breslau; Prof. Dr. Hans Sommer, composer, from Weimar; Adolf Mehrkens, director of the Bach Society, of Hamburg; Elizabeth Bley, Bremen; John Moeller, musikdirector, Muehlhausen in Thuringia; Mrs. Director Sailer-Bierlich, Basel; Gebeschus, Greifswald; Robert Seidel, Stettin; Gertrud Muller, Gera; Eugen Dacqué, Neustadt, Hardt; Mrs. Hertha Heese, Berlin; Miss Heese, Berlin; G. C. Weigmann, conductor, from Dortmund; Lehmann, from Naumberg on the Saale; Oscar Mez, Freiburg i. B.; Capt. Adolf Moeller, Zittau; August Ludwig, composer and editor, Berlin; Otto Floersheim, of the New York MUSICAL COURIER, Berlin; Emma Hoffmeister, vocal teacher, Dartmund; Gustav Rebling, royal music director, Magdeburg; Fleischmann, Rittmeister, Ehrenbreitstein; Constantin Sander, music publisher, Leipsic; Richard Scheffer, music director, Speyer; Clara Wieck, chamber virtuoso, Dresden; Hans Pfitzner, conductor, Mayence; Alfred Hertz, court conductor, Altenberg; Sonia Grosswald, pianist, Goettingen; A. Kuhls, pianist, Goettingen; Prof. Martin Krause, Leipsic; G. Starke, conductor, Freiburg i. B.; Julie Muelde-ener, music teacher, Nordhausen; Helene Kuntze, vocal teacher, Nordhausen; Leopold Auer, St. Petersburg; Anna Spiering, Jena; Hans von Bronsart, Weimar; Theo. Hesse, concert singer, Duesseldorf; Gustav Kastropp, editor, Hannover; Clemens Merchant, Halle on the Saale; Mrs. Felix Schmidt-Koehne, Berlin; Mrs. Ingeburg von Bronsart, Weimar; Ludwig Riegol, lawyer, Freiburg i. B.; Ernst Otto Nodnagel, composer and litterateur, Charlottenburg; Otto Lessmann, editor Allgemeine Musikzeitung, Charlottenburg; Fritz Kauffmann, music director, Magdeburg; Wilhelm Tappert, litterateur, Berlin; Oscar Friedrich, teacher, Hildesheim; Susanne Brechstein, music teacher, Eilenburg; Karl Klemann, court conductor, Gera; Adolph Brandt, royal music director, Magdeburg; Karl Gleitz, composer, Berlin; Gustav F. Kogel, conductor, Frankfurt; Max Haase, editor, Magdeburg; Siegfried Ochs, Berlin; Josef Lomba, musikdirector, Trier; Dr. Oscar von Hase, Leipsic; Gustav Junker, with Bechstein, Berlin; Dr. Paul Simon, publisher and editor, Leipsic; Frank van der Stucken, conductor, U. S. A.; F. Ehrhardt, organ player, Wernigerode; Dr. E. Lassen, generalmusikdirector, Weimar; Prof. A. Tottmann, professor of music, Leipsic; Caecilie Kloppenburg, concert singer, Frankfurt; Hermann Wolff, concertdirector, Berlin; M. Heinrichshofen, publisher, Magdeburg; Georg Schumann, tonkuenstler, Danzig; Wilhelm Posse, harpist, Berlin; L. F. von Buchwaldt, née von Wasmer, Altenberg; Heinrich Zoellner, musician, New York; Max Kadisch, conductor, Berlin; Otto Hegner, pianist, from Basel, and Walter Ibach, piano manufacturer, from Barmen.

Nothing has as yet been decided with regard to the time and place of the next Tonkuensterversammlung, and at present writing it seems at least doubtful whether any meeting will be held next summer.

The most important piece of news which Hermann Wolff gave me, and which therefore is authentic, is to the effect that Arthur Nikisch will conduct next winter's series of the Berlin Bilow Philharmonic concerts. This will undoubtedly prove the best move the energetic and enterprising manager has made for a long while. His Hamburg and Bremen concerts, moreover, will be conducted by Felix Weingartner, and at the Hamburg series of Wolff's subscription concerts not the Hamburg orchestra, as heretofore, but the Berlin Philharmonic orchestra will be employed. Weingartner with a Berlin orchestra will insure the artistic and financial success of the Hamburg undertaking, and Nikisch will prove an unquestionable attraction for Berlin.

Miss Elsa Kutschera informed me by telegraph of the sad fact that her mother died at Dresden three hours after the return of the singer from her successful trip to the United States.

Another death which was reported by cable from the United States, and one which affected me very much, was that of my trusted old friend Martin Roeder. It did me good to read most flattering obituaries about him in nearly all of the Berlin papers. Only a few days previously I had received from him a letter asking me to assist him in securing Van der Stucken's vacant place with the Arion, for which he had applied, and mentioned my name as one of his references. Of course I should have been only too happy if I could have been of service to him, but the Lord decreed differently. Roeder was a fine fellow and a fine musician. May his soul find that peace in heaven for which it vainly sought on this earth!

Yesterday morning I heard Otto Hegner play d'Albert's F sharp minor sonata for the composer at his room in the

hotel. I can assure you that it was a grand performance, over which d'Albert was as much delighted and gratified as I was astonished. This sets at rest and completely contradicts all rumors set afloat some little while ago about the former wonderchild's having broken down.

Teresa Carreño, with several of her children, has settled down in Berlin, where only recently she had a housewarming, to which her friends were invited.

The latest importation from Weimar offers a slight variation from the text of a well-known and justly popular song, which now reads:

Zum d'Albert sprach die Fink.

At the Guerenich concert in Cologne, of which I spoke in my last week's budget, and which will take place on July 23, the following of Frank Van der Stucken's compositions will be performed under his own direction: Bundes Hymne, for male chorus and orchestra; Pagina d'Amore for orchestra, and F stival Procession for orchestra, with final chorus.

From Paderewski I learn that he is in Italy, where on the 4th inst. he attended the wedding of Miss Dunham, of New York, to the Marchese Da Viti. Paderewski's opera will not be finished before his trip to the United States, and a performance this fall, which was originally intended, is therefore impossible.

After an absence of over three weeks, during which time I had to swallow a lot of music, I hope to return to Berlin by this evening. Thanks to the Lord! O. F.

## Harmony and Counterpoint.

H. SHEEWOOD VINING.

BY the means of counterpoint a close union between harmony and melody is effected. The term harmony is from the Greek and means a combination, or literally "fitting together," and is applied to the agreeable union of two or more tones heard simultaneously. These combinations of tones are also called chords or harmonies. The science of harmony comprises the formation and connection of chords according to laws founded upon their natural relation, gradually reduced to a complete system. The term counterpoint means note against note, or literally "point against point," therefore contrapunto and contrapuntal mean composition written in accordance with the rules of counterpoint. When a composition is studied from a contrapuntal standpoint the melodic progression of each of the parts and their combinations are principally considered, while the resulting harmony, resulting from the combining of the melodies, forms an incidental support or foundation of the whole. The melody in each part is independent and free, and the resulting harmony regular and natural.

In composition homophonic treatment takes place when one part alone has a finished melody, while the other parts merely serve as a support or accompaniment. The term was applied by the ancients to music which was performed in unison, thus having, as the term implies, "sameness of sound." Polyphonic treatment takes place when all the parts have equally important and characteristic melodies, and, as the term implies, "form a union of many sounds." When two or more parts have melodies of individual character, while the remaining parts are accompanying or secondary melodies, the form is homophonic-polyphonic. The term cantus firmus, or cantus planus, was applied to ancient chants, which consisted of tones of uniform length, to distinguish them from an earlier species of chant in which the length of the tones was governed solely by the prosodic quantity of the words and syllables sung to it, and which the "plain chant," entirely superseded: These chants were originally unaccompanied by additional parts or voices, and later when these parts were added the term "cantus firmus," was applied to the principal voice part, to distinguish it from the accompanying parts.

About 850 a crude harmony in two parts was used; this weird accompaniment was called organum, and consisted of a succession of perfect consonances, as fourths, fifths and octaves. It is suggested that the facility offered by the organ for producing two or more tones simultaneously led to this attempt at harmonizing, and that the name applied to it was derived from the word organ.

The art of combining a melody or melodies with a cantus firmus was originally called descantus, which implies "a contrast with the song." In double descant the voices are interchangeable, the highest part becoming the lowest, and the lowest becoming the highest, by inversion. In modern times the word descant, or discant, designates the highest part in a score; thus it was applied to the cantus firmus, or given part, originally sung by the tenor, and later by the soprano; the added parts were sung by the alto and the bass. The term descant having long been used in this limited sense, a new name became necessary for a composition written in parts; this want was supplied

by the word counterpoint—note against note, or melody against melody.

Owing to the freedom of the melodic parts, varied rhythms are required in the counterpoint, therefore the most important varieties of counterpoint are classed into five orders. The first order employs note against note literally, that is one note of the counterpoint to each note of the cantus firmus, or subject. Two-part counterpoint is the most strict, since the fewer the difficulties to be contended with the more strict the rules must become; thus the strictness of counterpoint diminishes in proportion as the number of parts increase.

The second order employs different rhythm in the two parts, having two notes of counterpoint for one of cantus firmus.

The third order employs four notes against one.

The fourth order employs two notes against one, making use of suspension or syncopation.

The fifth order employs mixed rhythmical forms, using the first four orders in the counterpoint, sometimes using triplets and dotted half notes.

The first four orders of counterpoint are also called "simple counterpoint," since they have the same rhythmical form throughout; florid counterpoint designates the fifth order of counterpoint, which is composed of various rhythms in a flowing, florid succession. When the counterpoint is so written that it can be used either above the subject or below it and produce equally good harmony it is called "double counterpoint." The counterpoint is inverted when it changes its position with respect to the subject. It may be inverted at any interval, thus there are seven kinds of double counterpoint; the simplest and most useful inversions are those in the octave, third and fifth. Double counterpoint constitutes a most valuable means in the fugue and other important forms of composition.

Theoretical study is as necessary for the appreciation of a work as for its production. The study of harmony enables the student to understand and to analyze all chord formation and progression in a musical composition; to harmonize simple melodies, to play modulations and to transpose, besides forming a basis for improvisation and composition. The study facilitates reading at sight and committing to memory; it renders the student more intelligent and more musical, and his studies more interesting and successful. The study of counterpoint enables the student to acquire a greater facility in the invention and the combining of melodic phrases, and a greater insight into the inner connection of melody and rhythm, together with a clearer understanding of harmonic combinations. The composer is enabled not only to express all his musical conceptions with facility in flowing rhythmic forms, but also to combine them in their harmonic relations. "Each part of the complicated form is only understood in connection with the whole; though each part is individually perfected, all concur in the expression of one great thought."

## Keva Stanhope at Gmunden.

THE young singer, Keva Stanhope, following the advice of prominent musicians, who noted her abilities' has left the operatic stage for the time being to place herself for special training in the hands of Pauline Lucca. As Miss Stanhope is from St. Louis, Mo., it is with especial pride that this paper records her success, which may be almost classified as a triumph.

At an operatic evening which Pauline Lucca gave at her Villa Fernblick, and at which the fashionable Vienna world residing at Gmunden assisted, the critic of the *Gmunderer Wochenblatt* devoted himself to an estimate of Keva Stanhope's representation of *Brunhilde* in Wagner's *Walküre*, which was, he said the chief attraction of the evening. The critic said:

"Keva Stanhope, a divinely beautiful lady from the land of dollars, seems born to the rôle. Her true Germanic type, heavy, wavy, blond hair and more than medium height, her stately carriage and unusually graceful and well rounded form, make her a natural portrayer of heroic rôles. Moreover her voice is in perfect harmony with her form, a double advantage of which few singers can boast. It is understood that she has already played a successful operatic engagement and came here to complete her dramatic education at the school of Mme. Lucca, among whose most promising pupils she occupies the first place.

"Keva Stanhope has a truly dramatic soprano of wide range. Her middle and chest notes are of particularly splendid timbre. In the high notes she still betrays the least trace of an inclination to sharpen the tone too much. However, only a closely listening trained ear could catch that.

"Volume and strength of tone, broad, plastic singing, as only Mme. Lucca can teach it; declamatory painting of the most dramatic lines—in a word, the whole conception of the rôle in song, action and appearance stamped the moving scene where *Sigmund's* impending death is announced as an operatic performance of the first rank.

"Mme. Materna hardly sang this scene better at the last production of *Die Walküre* at the Imperial Opera House in Vienna. This scene won for Keva Stanhope the honor of a diva of the Lucca Theatre. Her whole work was most liberally and discriminately applauded."





PARIS.

ARE PARIS TEACHERS BACKWARD IN MUSICAL PROGRESS?

(Continued from last week.)

If people were as thoughtful as they are good hearted, what Paradise they could create for each other!

**M. JACQUES BOUHY** says that a professor must be above prejudice, study all, teach all, practice what he preaches, search among all the new for the good, keep pupils' minds open to progress possibilities, and above all create and keep as high an ideal of art as possible before the minds.

That a man so thoroughly French, so conscientious and so artistic should have ever crossed the ocean and taken a peep into our unknown newness, speaks for itself as to the outlook spirit of M. Bouhy. I do not know anyone more appreciative of what is good in us or more proud of the musical chain which is being woven between France and America than he; enjoying as he does himself a first-class artistic estimate in France, this is for us no small compliment.

He teaches all the current répertoire which forms the basis of vocal study—Faust, Romeo and Juliette, Carmen, Mignon, Les Huguenots, Le Prophète, L'Africaine, Lohengrin, Samson and Delilah, Manon, Werther, &c. He does not feel the Wagnerian dramas to be more passionate than Faust or Romeo and Juliette. The *Valentine* who understands his rôle will also comprehend his *Isolde*. In point of view educational, the new drama is not the means for vocal placement, however.

In regard to keeping pupils up with the times, M. Bouhy gracefully adds that he knows no means better than *THE MUSICAL COURIER*, which fact he openly states to his classes.

M. Giraudet, a musician of solid, classic education and a pupil friend of the original Delsart for art principles, was one of the first of the prominent European opera singers to fight against what he called "hand organ music." He felt the growing revolt before ever the new rhythm row began.

In his interesting dramatic fashion he recounts his efforts to "educate the Milan public" to a sense of phrase accent. Having an established position among them, he dared test their feeling. The instant that he put so much as a tint of color in, the public expressed dissatisfaction, and showered applause the more exact the treadmill trum, the more precise the traditional swing.

It must be imagined, then, that here is a man in full sympathy with the enormous variety of the Wagnerian drama, even if he finds, as does everyone else, that many portions are far from being exhilarating. One of the most progressive of Frenchmen, he has an eye and a heart in America. He is perfectly au courant with our exceptional leaps from material to spiritual planes, and any man who of himself appreciates America cannot be very far behindhand in progress thought.

Musician, as well as singer and professor in the Conservatoire, he is a singer of oratorio, and not only teaches but makes a specialty of that noble sort of music. He deprecates that it is not more sung in Paris. All songs should be sung in the original, he says, but better a translation than nothing. In Italy the Wagner translations are dreadful. He thinks that America ought to establish an English opera. He divides music into three classes: Italian Voice and Life; German Intellect; French Purity of artistic aim, including care in detail and minutia, absence of pose, and love of simplicity.

In his répertoire Wagner abounds, and as has been already stated, he is the first Conservatoire professor to introduce the German opera into Conservatoire examination. In addition he has all the known operas of all nations, including the newest. Naturally, from his own education he makes a passion of pantomime, physiognomy culture, gesture, &c. He holds that the classic school is inclusive and makes a musician capable of all styles.

Trabadello teaches the French, Italian and German operas, with the cuts, usages and variations introduced by the best singers. He finds that "a profound knowledge of

the mechanism of the voice, and also of the manner of producing theatrical effect, must underlie a study of Wagner drama." It is not only that the intervals are abnormal and straining, but that the dramatic intensity with which vocal blows must be struck is ruinous to a voice not matured sufficiently. Muscles must be both supple and resisting, else the mechanism goes to pieces. Even with the best training, it is a severe trial to the voice. Besides, it is one continual fight with the orchestra or envelopment by it. Then, too, the compass is in general too low for extended singing, and the long sustained high notes seem introduced on purpose to finish the damage.

As to keeping students alive to progress, Trabadello frequently calls their attention to the correspondence of foreign cities, notes the movements of artists, the arrangement of répertoires and the probable causes leading to rise or fall of singers. He attends every new French production for the express purpose of analyzing it for the pupils; and for foreign cities he has competent critics, who report what is needful. In case of doubt as to interpretation he addresses directly the composer as to his intention.

Juliani likewise teaches all the répertoires, believes in the Wagner dramas and teaches them (in French, of course) with the greatest care possible. Believing them to be of a much higher grade of artistic elevation than the ancient works, he applies still more diligence and care to their study. His chief art, of course, is voice emission, without which no répertoire can be studied.

He has a theatre connected with his studio, where the mise-en-scène is applied when the pupils are sufficiently far advanced. Strangers can study Italian operas and oratorios with him as completely as the French works. He gives concerts four times a year, so that pupils may see where they stand.

Madame Renée Richard entertains the same sentiments in general as expressed by others. She touches the new dramas with great care, almost timidly, knowing the important place they hold and are destined to hold in art.

Mme. Richard left a brilliant career at the Grand Opéra, where she sang all the important rôles, to follow the professorat. She has entered into the new work with her whole heart and overflowing enthusiasm. Her studio is a theatre, one of the loveliest little boxes possible to imagine, with regular stage, decor, wings, footlights and dressing room. The room has a real gallery, correct furnishing, and the walls are hung with large portraits of the teacher taken in her different rôles as artist. Here an ambitious performance was recently given to a crowded and appreciative house. The singers were her pupils, of whom more later on, and the program was of wide range of modern work, but no Wagner.

Young, lovely, fascinating and wholly feminine, Mme. Richard depends for foreign impressions upon her handsome husband, the Count d'Ozonville, who speaks English exceedingly well, is wonderfully cosmopolitan for a Frenchman, and with her has spent some time in England. Both are interested in America, and have eyes open for progressive movements. Mme. Richard is a premier prix of the Paris Conservatoire and one of its most brilliant and petted laureates. A little reception room is hung with diplomas, prizes and other tokens of distinction. The handsome home she occupies was once the residence of Marie Bashkirtseff.

(To be continued.)

The program of the above performance consisted of *Ouvre tes yeux*, *Elegie* and *Pleurez mes yeux*, Massenet; the page Cavatina, *Romance de la Mendiante*, and grand air and duo from *Le Prophète*; grand air from *Africaine* and *Valse du Pardonne* Ploërmel, Meyerbeer; Air du Tribut de Zamora; air from the Queen of Sheba, Gounod; Chanson Polaque, de Kervéguen; two *Psyché* songs of Thomas; Chanson d'Amour, Thomé; air from *Traviata*, Verdi; air from *Sigurd* and duo from *Salamambo*, Reyher; the Proch variations; air from *Jeanne d'Arc*, Tschalkowsky; *à une Fiancée*, Ferrari (very popular here); air from *Paul and Virginia*, and *Nightingale* song and duo from *Noëce de Jeannette*, Massé, and Wanda's air from *La Vie pour le Tsar*, Glinka.

An American girl, Miss Lalla Miranda, made a decided sensation in Proch's Variations and the *Valse de Ploërmel*. It is very seldom that a pupil shows the endowment of natural voice and stage action possessed by Miss Miranda. Her work was strikingly and refreshingly original.

One of the most evenly superior pupils' concerts ever listened to was that of Mme. Rosine Laborde, the distinctively French professor frequently cited to readers of this paper, and the proud teacher of both Delna and Calvé.

Elsa's Dream from *Lohengrin* was the only Wagnerian contribution, but there was lots of good music besides. For instance:

Air de Chérubin from *Noces de Figaro*; air from *Robert le Diable*; duo from *Freischütz*; airs from *Pêcheurs de Perles* and from *Carmen*, Bizet; duo from *Don Juan*; air from *Queen of Sheba*, Stances de Sapho, and Air de *Mirreille*, Gounod; air from *Samson and Delilah*; air from *Mignon* and *Hamlet* trio, Thomas; airs from *Manon*, Roi de Lahore, Massenet; air from *Sigurd*, Reyher; an exquisite *Ave Maria* by Dubois; *Tu me diras*, Chaminade; *T'aimer*,

*Godefroid*; Norwegian song, Lassen (sung by a Norwegian in the language); *Malgre moi* (very popular and fetching), Pfeiffer, and *Ici-bas* by Lefebvre.

The first enthusiasm of the program was awakened by Miss Alice Breen, soprano of the Old Brick Church, New York, who is making excellent progress under Madame Laborde, and sang charmingly the *Robert le Diable* air and in the *Hamlet* trio. The singing of the class was all marked by a sweet, clear, unforced quality. The audience was very recherché, the dressing elegant.

The concert was made the occasion of a collection for a philanthropic cause. Interest was accented by the presence of Calvé, who sat close by her beloved teacher through the performance, showing her sympathetic interest in the girls by close attention and frequent applause, and personally making the collection with two other students. I am sure no woman ever made a more beautiful picture, her sweet face slightly delicate after her recent illness, full of warm sympathy, the beautiful smile and the beautiful arm that reached forth the dainty, little French sack—goodness, one would pawn his hair to drop something in there!—the charming costume, and the subtle magnetism, more than all, that belongs to her. A murmur of spontaneous admiration, that was wholly separate from the clink of silver, followed in her wake.

At the pupils-artist concert given by Mme. Artôt-Padilla the following program was given:

Trio, *Ave Maria*, by Paul Vidal, accompanied by M. Vidal; *Porgi Amor* and duo, from the *Enchanted Flute*, Mozart; *Sé tu m'ami*, Pergolèse; *Ritorna Vincitor* and the *Rigoletto* Quatuor, Verdi; *Tannhäuser Romance* and *Death of Isolde*, Wagner; *Oh mon fils*, from *Le Prophète*; *Jolie Fille de Perth*, Bizet; *Air de Mefistofele*, Boito; *Sicilienne*, from *Cavalleria*; air from *Paul and Virginia*; *Aubade* and *Larmes Humaines*, Erlanger; *Papuce* (1755), Pacini; *Scene from La Navarraise*, Massenet, and *Pélerinage* and *Réveil*, by J. Jacques sung by the author of the words and accompanied by the composer of the music.

The greatest enthusiasm was caused by the vibrant and electrical singing of the *Tannhäuser Romance*, and *Papuce*, by M. Padilla, who is no doubt well known to many readers of *THE MUSICAL COURIER*, having sung "in every State in the Union" and all over Europe. A Spaniard, he is one of the most charming and entertaining of men, full of cosmopolitan ideas, love of life and good, sound musical sense. He says that there will have to be a total revolution in study system before there is any worth while vocal result in present times. He laughs at the ideas pupils have, and the haste with which they attempt to force results impossible without time. When he thinks of the way he and his comrades used to study and work and wait, he laughs afresh. I guess that is why he sings so well today—he studied well and long.

A Mme. Depoux-Litwine, who sang the *Air de Mepistofele*, *Chant Russes et Tzigane* and the *Death of Isolde*, is one of the very few singers who make one sorry that she renounced public career for married life. She is a consummate singer—voice, quality, diction, manner, accompaniment, interpretation—delicious—everything all right and nothing the matter, every strain an illusion to the senses. Why don't more people sing that way? La Baronne de Korff, Mlle. de Brosmen and Mlle. Désirée Artôt received much applause, and two nice American girls, Miss Reid and Miss Krohmer, sang. Both girls are staying at the Lafayette Home. Miss Mabel White, of Bridgeport, Conn., and Mr. Scheller, the violinist, pupil of Joachim, are other interesting pupils.

Speaking of the Lafayette Home, a charming concert was given there this week as a little courtesy to Mme. Feigert, a pianist, who is teacher of some of the girls.

Of the prominent singers were Miss Ada Siewright, before spoken of in connection with the Marchesi school, of which she is a member, and Miss Katherine Tennien, a contralto studying with M. Bouhy. At sight of the latter I was taken back to one day in New York, when in the studio of Miss Emily Winant talking "Organ Loft Whisperings" this dark eyed girl came in to take her lesson, and Miss Winant made me stay to hear her sing, saying she expected much of her in the future. Here she is in Paris now, studying and progressing naturally. She sang *In questa Tombo*, of Beethoven, and *Kytharède* of Augusta Holmès. Her voice is rich and full and she is a steady, serious—too serious—student.

Miss Turner, of Jersey City Tabernacle, sang also with excellent effect. She reminds one very much of Mrs. Tyler Dutton, and is the life of her set in the Home. Miss Cornelius, of Philadelphia; Miss Reid, of New York, and Miss Krohmer were other singers; all friends and chums and members of the Home, and two very charming songs of M. Bouhy's composition were sung by Miss S. Clémence Anderson, daughter of our own well-known Sara Baron Anderson, once of Dr. Paxton's church.

These girls ought to bless Dr. Evans for this lovely home. No doubt they do. Few people can realize the full benefits of a philanthropy like this. Nothing is more needed by the musical students here than such a place to stay. It is not an institution, it is a home.

A soirée of unusual interest was that given by the Cours Bertin, the school for learning to act what the others are



learning to sing. (See page 8, column 2, MUSICAL COURIER.) This study always seems more interesting than even that of singing, as a singer who cannot act is so much worse than an actor who cannot sing. It is work that should underlie all singing, as it educates the imagination, the garden of song power. Above all it is the study that all American singers most need. While not ungraceful, Americans are dreadfully conscious on account of their practical bringing up, and self-unconsciousness is ruin to expression.

Heretofore Mr. Bertin has confined his class to French people, simply because French believe in consecutive study. They begin at the beginning and go to the end of a course, placing themselves wholly in the hands of their teacher. Americans begin by dictating what they shall study, how long it is to take them, and even the ways in which a teacher should teach them to make them "go the quickest." They want to be told in a couple of lessons how to "do" all the répertories. They cannot work in with the French classes, as they always want to pull their different ways, and like as not to pick up and leave in the middle of a rôle, because they "know it enough now."

Mr. Bertin, who is a thorough dramatic artist, trained in the art himself from beginning to end, and versed in the art of training, knows better, and does what he knows to be the best for his pupils. So he teaches the Americans privately and separately, so that they can come and go without hurting anyone but themselves, while the steady French students have the advantage of practice on a stage in a hall in Salle Pleyel twice a week. Here some twenty young French people, men and women, singing pupils of the several singing teachers through the city, act together under the direction of this artist teacher. The details of the work may be seen in THE MUSICAL COURIER of January 2 and other letters about that time.

This soirée was the result of this year's training. Seventeen pupils took part and fragments of eleven operas were given, namely, *Rigoletto*, *Les Dragons de Villars*, *Carmen*, *Robert le Diable*, *Romeo et Juliette*, *Sigurd*, *Mignon*, *Les Noces de Jeannette*, *Hamlet* and *Faust*. The most exacting persons could find no fault with the acting of the young people. If they could only sing as well as they can act, then indeed we would have some bright operatic stars. But of course that is not Mr. Bertin's forte; he has to work with what material he gets. Among the most applauded pupils were Mlles. Brakers, De Brolis, Jeanne Willème, Delaras, Rose-Ermite, De Joux, R. M.; and MM. Cordier, Joubert Locatelli, Darauux and Foucault. M. Cordier has a most exquisite tenor, which he manages with artistic skill, and his acting is equally good. Indeed all the men sang well.

What I would give to have some eight really good, well trained American singers go to this class, put themselves wholly into the work obediently and under contract to stay till at least one repertoire was finished, or one opera even—just to show what could be done. American girls think they can act when they think act, but they cannot; they are either meaningless, awkward or ridiculous, and they won't believe it. They bat their eyes and frown, swim with their arms and switch their dresses about a little and think they are expressing. They are not; they are only moving. Every line must speak, every movement utter something distinctly.

M. Bertin is the teacher of opera comique work in Madame Marchesi's school. His long experience in opera and opera comique and a Conservatoire class, added to teaching gifts of a high order make him invaluable in this important line of work.

At the Théâtre Mondain quite a recherché matinee musicale was given lately under the patronage of Mrs. Eustis, Mme. la Baronne Alphonse de Rothschild, Mrs. Walden Pell, Mme. Ludovic Halévy, Mrs. John Lamson, Mme. la Comtesse de Bailléhache, Mrs. Munroe, Mrs. Edward F. Winslow, Mrs. John Munroe, Mrs. Robert A. Turner, Mrs. Ogden Jones, Miss Fanny Reed, Mrs. Magruder, Miss Julia Bryant, Mrs. J. B. Morgan, Miss Nina Fagnani, Mrs. John W. Payne.

The singer was Miss Minna Kellogg, the New York contralto, daughter of Mr. Chas. B., or D., Kellogg, the well-known worker in Charity Union in America. She sang the andante from *La Prophète*, a *Serenata* by Tosti, *Souvenance* and *Arioso* from *Jeanne d'Arc*, by M. Bemberg, who accompanied; *La Fiancée*, by Charles René, Berceuse, from *Paul and Virginia*, and *Chanson Bohémienne*, by Victor Massé, and was generously applauded. Surrounded by artists of the first order, the program was a first-class one. The pretty theatre was beautifully decorated, the audience was very swell, and the young lady sang so well that she has been twice chosen to sing at the Trocadero in Paris, and leaves for London to fill another important engagement, of which you will hear from that side.

Mme. de la Grange always takes the greatest pride and pleasure in hearing of the success of Miss Ella Russell in London, one of her favorite and promising pupils.

This week she is enjoying the success of another pupil, Miss Regina de Sales, who made her London début at the Queen's Hall orchestral concert recently. Miss de Sales was born in America, her father being French, her mother, American. She studied both vocal and instrumental music before coming to Europe, spent two years with Mme. de la

Grange in Paris, and in London studied oratorios one year with Mr. Herman Klein, of the Guildhall School of Music. She last year won the first prize. Studying some months with Signor Randegger, she has been very successful, singing oratorio in the leading provincial towns. The best success to Miss de Sales.

Other pupils of Mme. de la Grange are Miss Lucille Thornton, of Montana, a mezzo soprano; Della Rogers, who made her début in *La Scala*, Milan, last summer; Mrs. Fred. K. Howell, of Keokuk, Ia., a tall, slender, very pretty woman with high soprano voice and much dramatic facility, who is studying *Faust*, *Ophelia*, *Romeo et Juliette* and *Manon*; Miss O'Day, a wealthy amateur from New York, who, with three sisters, leaves for Italy this week; Miss Swayne, daughter of General Swayne, of New York, and Rosa Green. Litta was her pupil also.

FANNIE EDGAR THOMAS.

## Gounod's Memoirs.

HIS MARVELLOUS MUSICAL EAR IN CHILDHOOD—THE STORY OF HIS FIRST COMPOSITION.

UNDER the title of *Memoirs of an Artist* the *Revue de Paris* publishes in this month's number the souvenirs of Gounod, written with a charm and simplicity which makes one overlook the little tinge of egotism which runs through the composition.

"Shortly after the death of my father," he says, "in the house which was numbered then, as it is now, 11 Place Saint André des Arts, or rather 'des Arcs,' my mother moved into other apartments not far from the Rue des Grands Augustins. It is from this period that my first recollection of my musical impressions is dated.

"My mother, who was also my nurse, certainly made me swallow as much music as milk. She never nursed me without singing; and I may say that I took my first lessons unconsciously, and without being obliged to pay that painful attention to them which is so difficult for children. In this way I had already obtained a clear and precise notion of the intonations and intervals, of the first elements which constitute modulation and the characteristic difference between the major and minor keys, even before I was able to speak plainly. One day, after hearing some beggar singing in the street a song in the minor key, I said to my mother, 'Mamma, why does he sing in the crying do?' My ear was perfectly trained, and I would have been able to take a place in a *sol fa chorus*.

"Proud of finding her baby as far advanced as grown up young ladies in reading music—and that, thanks to her—my mother could not resist the desire of introducing her little pupil to a musician of some renown. At this time there was a professor named Jadin, whose son and grandson have made a reputation in painting. This Jadin was well known for his compositions, which were then in vogue, and, if I recollect aright, he played the organ in the celebrated religious school of music of Choron. My mother wrote to him inviting him to come and give me a musical examination. Jadin came to the house, turned my face to the wall, sat down by the piano and commenced to improvise a succession of chords and modulations, asking me at each modulation, 'In what key am I?' I was never mistaken even once. Jadin was delighted, and my mother was triumphant.

"Poor, dear mother! She had no idea then that she was developing in her child the germs of a determination which was bound later on to cause her considerable anxiety in regard to my future—a determination which was also influenced by hearing Robin de Bois at the Odéon, to which she brought me when I was six years old."

When later on Gounod was a pupil of the Lyceum Saint Louis, his progress entitled him to an invitation to the banquet of Saint Charlemagne, and, as a recompense, his mother promised to bring him to the Italians to hear the *Otello* of Rossini sung by Malibran, Rubini and Lablache.

"The expectation of such a pleasure," he said, "made me half crazy with impatience. I remember that it took away my appetite, and at dinner my mother said to me, 'If you don't eat, understand me now, you won't go to the Italians.'

"Immediately I commenced to eat with resignation. Dinner was served at an early hour because our tickets were not bought in advance, that being too costly, and consequently we were obliged to stand in line in order to get two places in the parterre 2. 3 francs 75 centimes each, which for my poor mother was a great piece of extravagance. It was extremely cold, and for nearly two hours my brother and myself awaited with half frozen feet the moment so ardently desired, when the line should commence to move in front of the box office. At last we entered. I can never forget the impression which I experienced. It seemed to me that I was in a temple, and that something divine was about to be revealed to me. The solemn moment arrived. The three customary taps were given; the overture was about to commence. My heart began to beat. I was delighted beyond measure. The voices of Malibran, Rubini, Lablache and Tamburini—the latter playing *Iago*—and that orchestra made me almost beside myself.

"I left the place completely disgusted with the prose of real life and absolutely installed in that dream of the ideal which had become my atmosphere and fixed idea. I never closed an eye that night. I thought of nothing else but making an *Otello* of my own. Later on I began to neglect my studies in order to have more time for my favorite occupation, composition, the only study that appeared to me worthy of fixing my thoughts upon. It was a source of many tears and much trouble. My professor, on seeing me scratching on music paper, came up to me one day and asked me to show him my themes. I presented him with my copy. 'Where is your draft?' he said. As I did not have it he took up my music paper and tore it into a thousand pieces. I protested and he punished me. I appealed to the principal, with the result of still further punishment.

"This first persecution, far from curing me, had only the effect of inflaming still more my musical ardor, and I determined that thenceforward I would put my delights in surety behind the regular accomplishment of my duties as a pupil. I had determined to become an artist, but there was a time when I hesitated between painting and music. Finally, however, I found more propensity to render my ideas in music, and I decided upon the latter choice. My poor mother was distressed; she knew very well what the life of an artist was, and doubtless she feared for me a second edition of the little favored existence which she had shared with my father. She went up to the principal, M. Poirson, and explained her trouble. The latter relieved her anxiety. 'Fear nothing,' said he; 'your son will not be a musician. He is an industrious little fellow; he works hard, and his professors are satisfied with him. I will look after him. You may make yourself comfortable, Mme. Gounod, your son will not be a musician.'

"My mother went away delighted. Shortly afterward the principal called me into his private office."

"What's this I hear, my child?" said he; 'you want to be a musician?' 'Yes, sir.' 'Come, come, don't think of such a thing! A musician has no profession.' 'What, sir?' said I, 'a musician has no profession! And Mozart and Rossini?' As I said this I felt my little fourteen-year-old head toss backward. At that moment the expression of my interlocutor's face changed.

"Very well," said he, 'we can easily see if you are fit to be a musician. For the past ten years I have had my box at the Italiens, and I am a good judge.'

"Immediately he opened his drawer, and took out a sheet of paper, and commenced to write some verses."

"There," said he, 'take that and put it into music.'

"I was delighted. I left him and returned to class. On the way I ran over with feverish anxiety the verses that he had just given me. It was the romance of Joseph, *A peine au sortir de l'enfance*.

"I knew nothing about Joseph or of Méhul, and consequently I was neither troubled nor intimidated by any recollection. One can easily imagine the little ardor that I felt for my Latin theme at that moment of musical rapture. The following recess my composition was done. In haste I ran to the professor.

"What is it now, my child?" said he.

"Sir, my composition is done."

"What, already?"

"Yes, sir."

"Now, let's hear you sing that for me."

"But, sir, it will be necessary to have a piano accompany me." (I knew that there was a piano in the next room.)

"No," said he, 'it is not necessary; we won't need a piano.'

"But, sir, I will need it for my harmonies."

"What! your harmonies! And where are they—these precious harmonies?"

"Here, sir," said I, putting a finger on my forehead.

"Well, never mind, sing on; I will be able to judge without the harmonies."

"I saw that it was useless to insist, and that I must obey, so I sang."

"I was hardly through with the half of the first strophe when I noticed that the expression of my judge's eye had become softened. That encouraged me; I began to feel that victory was coming to my side. I continued with confidence, and when I finished the principal said to me, 'Now let us go to the piano.'

"From that moment I triumphed. I had all my arms in hand. I recommenced my little exercise, and at the close poor M. Poirson was conquered. With tears in his eyes he took my head in his two hands, kissed me and said, 'Go, my child; compose music!'"—*SUN*.

**A Valparaiso Concert.**—Madam Emma Hahr-Dobbs, a pupil of Liszt and Bilow, gave recently a very successful concert in Philharmonic Hall, Valparaiso, Chili. She had the assistance of the vocalist Margarita Stillfried and Professor Schaub. The concert giver was applauded, and responded with several encores. Of the pieces on the program she obtained the most praise for her faithful playing of the Chopin compositions, though the Liszt and Beethoven numbers were never heard to better advantage in Valparaiso, according to the local papers.



### Adele Laeis Baldwin Sings Trilby.

MISS BALDWIN'S splendid voice has been heard a number of times during the past two months in the old song, Ben Bolt at the Garden Theatre. When Mr. Palmer first heard her he made her a very handsome offer to go to Boston and sing the song there, but her engagements would not permit her to accept.

When he decided to produce the play of Trilby in Chicago he again made her an offer, which she accepted, and she was heard in the old familiar song the opening night, last Monday. The effect of the song is rather novel, as the singer is not seen, but the sympathetic quality of Miss Baldwin's voice appeals very strongly to the audience.

### Music at the Exposition.

MRS. THEODORE SUTRO, of No. 20 Fifth Avenue, has been officially appointed chairman of the committee on music and law by the governing heads of the Cotton States and International Exposition, to be held at Atlanta, Ga., beginning Wednesday, September 18, and ending December 31, 1895. Mrs. Sutro's office is one in conjunction with the Woman's Department of New York City, as allied with the Exposition.

It is only as far back as June 18 that a financially successful entertainment was given at Palmer's Theatre, Mr. A. M. Palmer having generously loaned his house for the purpose of presenting a varied program, consisting of musical numbers, tableaux vivants, &c.

The eminence of the members of the audience on that occasion was sufficient to insure the success of the New York State music room of the Exposition and to set the minds of the committee at rest upon that particular point. Mrs. Sutro organized the entire entertainment within a period of five days, and realized a clear profit of \$257 by it, besides eliciting the patronage of many prominent representatives in society and diplomatic circles, as may be attested by this list of patrons and patronesses, all of whom may still be counted upon as being co-laborers in the enterprise: Governor and Mrs. Morton, Hon. Jas. S. Ewing, United States Minister to Belgium, and Mrs. Ewing; Mr. Percy Sanderson, H. B. M.'s Consul-General; Consul-General and Mrs. A. Olarovsky (Russia), Consul-General J. R. Planten (Netherlands), Consul-General Botassi (Greece), Consul-General Bianchi (Italy), Col. and Mrs. John C. Calhoun, Mr. and Mrs. Walter S. Logan, Judge Ewing, Mrs. Hicks-Lord, Judge and Mrs. Dillon, Mr. and Mrs. Frederic R. Coudert, President and Mrs. Seth Lov, Mr. and Mrs. Hamilton McK. Twombly, Gen. and Mrs. Daniel Butterfield, Mrs. S. S. Cox, Mrs. Fay Peirce, Mr. Clarence King, Mrs. Juliana Jordau, Mrs. Ryder, Mr. and Mrs. Dean, Miss Amy Pay, Mr. and Mrs. Charles A. Deshon, Hon. A. R. Conkling, Mr. and Mrs. Edward Moran, Mr. and Mrs. Charles Clinton, Mr. Hugo Wesendonck, Mr. and Mrs. Knight Wood, Miss Emma Thursby, Mrs. Edward J. Birmingham, Prof. and Mrs. Isaac P. Russell, Mr. and Mrs. Theodore B. Ralli, Mrs. Anna P. Dillon, Mrs. Brockholst Cutting, Mrs. Washington E. Conner, Mrs. Orme Wilson, Mr. and Mrs. Marcellus Hartley, Mr. and Mrs. Gamaliel B. St. John, Mr. and Mrs. Norman L. Munro, Mrs. Richard C. Shannon, Hon. Daniel G. Rollins, Mrs. Annie C. Bettner, Mrs. De Wolf Colt, Mr. and Mrs. Herman Ridder, Mrs. Joseph N. Sterling, Mrs. Algernon S. Sullivan, Mrs. Joseph Bradley-Read, Dr. and Mrs. Losier, Dr. and Mrs. Samuel E. Milliken, Miss Rebecca St. John, Mrs. Frank Northrop, Mrs. Gerrit Smith, Miss Laura S. Collins, Mr. and Mrs. Hiram C. von Kroh, Mrs. E. Marcy-Raymond, Mr. Lipenard Stewart.

The ladies appointed to act as a permanent committee on music with Mrs. Sutro comprise Mrs. H. H. A. Beach, Boston; Miss Aarup, Miss Laura Sedgwick Collins, Kate Percy Douglas, Miss Amy Fay, Mrs. Dr. Losier, Margaret W. Lang, Boston; Miss Clara Kathleen Rogers, Boston; Mrs. Henry Rose, New York; Mrs. Emma Marcy Raymond, Miss Emma Steinert, Mrs. Algernon S. Sullivan, Miss Fannie Spencer, Sing Sing; Miss Emma Thursby, Miss Hattie Jordan, New York; Mrs. Charles A. Deshon, New York; Mrs. Hiram Cleaver Kroh, Mrs. Mary Knight Wood, Mrs. Gerrit Smith, Mrs. Frank Northrop, Mrs. Harry L. Norton, honorary; Mrs. Sittig, New York, honorary; Mrs. Gen'l. Daniel Butterfield, honorary; Mrs. John C. Calhoun, honorary; Miss Annie C. Bettner, honorary, and Miss Ella M. Powell, Atlanta, who is Mrs. Sutro's representative there.

The object of the music department of the Women's Building in the Exposition grounds is to acquaint visitors with every feature of music with which women have had to do in the past, or have to do in the present, namely, in composition, in instrumental music and in song. In regard to women composers, Novello, Ditson, Schirmer, Pond and other publishers and dealers are already making up their catalogues to include the list of publications of compositions by women.

It is also the aim of the committee to procure original paintings, busts, photographs, &c., of the great women singers and musicians for the purpose of decorating the

room. An original of Jenny Lind is particularly in request.

A special feature will be made the exhibit of musical instruments in the women's department, and a number of dealers, among them Mason & Hamlin and the Autoharp people, have decided to send an exhibit, provided the Exposition room will permit of enough space. All exhibits must be shipped between August 1 and 6. The Exposition managers will see that free transportation is provided to and from the city of Atlanta, nor will the exhibitors in the women's music room be charged for space. Absolute safety of goods is guaranteed, and free janitor service will be afforded.

Everything thus far in the management of the Women's Music Committee has been successfully conducted by Mrs. Sutro. It was she who made an artistic success of the recent entertainment at the Fifth Avenue Theatre for the Kindergarten and Potted Plant Association, one of the great society events of the New York season, a fact that further entered into the matter of influencing the Exposition managers to give the chairmanship of the Music Committee of the Women's Department of New York into her hands.

A representative of THE MUSICAL COURIER asked Mrs. Sutro why her commission was a dual one—embracing music and law.

"It does seem a bit incongruous, doesn't it, to have law and music mixed up in one committee," replied the lady; "but, you see, I am a law graduate, although I did not apply for admission to the bar, for the reason that I did not wish to practice. One lawyer in the family is quite enough. But I did want to find out something, and therefore I set about the task of digging into Blackstone et al. You know it was this way: I had graduated from the New York Conservatory of Music, taken private lessons of Mason, graduated in musical form under Dudley Buck, and studied harmony with Harry Rowe Shelley. Then I began to wonder why I and other women could not become successful composers.

"Perhaps," I thought to myself, 'there is a difference between women's and men's brains!' But I sought medical advice and learned that after death there was no way of distinguishing a man's brain from a woman's. Where, then, was the difficulty? Then I turned to the lives of the great men composers. I wanted to find out what their mental pabulum had been. I learned that ten of the great men composers had been students of law, medicine, &c.—studies that had been denied to all women in the earlier centuries, except, perhaps, a couple of queens. Carl Philip Emanuel Bach, for instance, studied law at the University; Carl von Weber's father, who was a judge of the Elector of Cologne, no doubt trained his son in the school of hard thinking incident to his own profession as a composer; Von Bülow studied jurisprudence at the University of Leipzig for two years; Robert Schumann entered the academy of Zwickau at the age of ten, and remained there until qualified to enter the University of Leipzig, where he went at eighteen to study not music but law; Peter I. Tchaikowsky, the Russian composer, told me that he began his professional life as a lawyer.

"I might mention many other composers as having pursued preliminary courses of profound study in other fields than the law, notably Wagner, Johann Dussek, Händel, Berlioz, Raff and Gounod. This mental training then is what the woman lacks. Her brain is not sufficiently developed. The trouble has been formerly that woman fell short of the very opportunities of severe disciplinary work, as all of the higher schools for intellectual training were closed to them. I got the opportunity to undertake the study of law, and I improved it. That is why the Exposition managers made me chairman of the committee on music and law. I am by reason of having studied law able to say from experience that if women would become more proficient musicians, especially composers, they must lay a foundation for such work by developing the mind, because the highest order of intelligence is required of women if they would become successful in that profession. The really clever women composers whose names are great are so few that one may almost count them on the fingers on one's hand. But that does not argue that we should not encourage the musical talent in women. And it is with the view to placing the works of women musicians and composers prominently before the public that the women's department of music will be established and maintained during the run of the Exposition."

"How have the women responded to your invitation to join in promoting the work?"

"There is my answer," replied Mrs. Sutro, pointing to a file of letters.

There were nearly 800 of them, from women mostly in New York State, and each and every one pledge themselves to do all in their power to make the music room of the Women's Department of the Exposition a success of which this city may justly feel proud.

**Glenn Wright's Good Fortune.**—Miss Glenn Wright, of Kansas City, has signed a flattering contract of five years with the Royal Theatre in Hamburg, Germany. Miss Wright has a dramatic soprano voice of great promise.

### About Music Critics.

*Editors The Musical Courier:*

I HAVE been interested in some remarks of your regular Boston correspondent on the well worn subject of musical criticism. I must admit that offering any comments upon such a theme to a musical journal is something like carrying coals to Newcastle; but, on the other hand, if I should offer them to any of the dailies there is the managing editor to stand in dread of, as suggested by your correspondent, and there is no reckoning to what lengths his blue pencil might reach. I am glad to believe what Mr. Philip Hale says, however, about the latitude permitted to musical critics in Boston, and the same would probably be true of most self respecting journals elsewhere.

Regarding the four points made by Mr. Matthews in *Music*, I may say that, in his attempt to generalize, he has either erred or exaggerated in all of them. The first two, by the way—that "a general tone of pessimism pervades critical notices," and that "professed critics have generally condemned new works"—should hardly be separated. They mean pretty much the same thing, and they are neither of them really true. Those conventional writers complained of by Mr. Hale (and not nearly so numerous as they used to be) are not much given to condemning either old or new performances. As many of them are too ignorant to risk expressing an opinion or stating a fact, they hide behind a stereotyped phraseology that may mean either one thing or another. If a positive expression is anywhere hazarded it is quickly qualified by a "but" or a "however." By practice they have learned how to express themselves so as not to be easily tripped up and not to unnecessarily display their ignorance.

Any writer who really deserves the name of critic is more apt to praise than blame. He, better than the rest of the public who make up audiences, knows how many things must contribute to produce "a really admirable performance." He, better than most others, can accept excuses for shortcomings which may have been the result of accidental circumstances beyond control. Long ago I read a remark of Mr. William Winter, that knowing, as he learns to do, the great obstacles in the way of any good performance it is always the duty of a critic to praise when he can.

The third point so sweepingly stated by Mr. Matthews, that "afternoon criticism is generally superior to that in morning papers," is simply monstrous. Superior criticism is "generally" the work of superior critics. There may be two inferences drawn from this assertion—either that a man can write better after a night's sleep, or that the afternoon critic takes the opportunity to gather pointers from the work of his morning brethren. Which meaning Mr. Matthews intended to apply is not clear—perhaps both. But the whole statement is unreasonable. Granted that other qualifications were equal, some writers would do better work after a period of reflection, while others, and I believe the great majority of those who write habitually, will combine greater freshness of style with equal accuracy of statement when they sit down immediately at the close of a performance and transfer their impressions to paper. This would especially be the case with some of those over-worked unfortunates who are obliged to prepare notices of more than one event on the same date.

There is another reason for expecting the best work in the morning papers—where it really is found in the majority of cases, Mr. Matthews' statement to the contrary notwithstanding. Every writer thinks of his audience just as a speaker does. He who prepares his comments for the morning daily remembers that he is to be among the first in the race; likewise, that his morning "audience" will many times outnumber those who read in the afternoon. On the other hand, one who writes for the evening paper is conscious that his subject is no longer fresh to the large majority of readers. Under such circumstances a writer is less likely to put forth his best efforts, unless it were in some field of controversy.

The whole subject of music criticism is habitually treated below its merits by those who write on other topics. It is a field of literature which does not receive any very generous recognition and, more than most others, it has the misfortune, a great deal of it, of going to waste. But no musical writer should be unmindful of the fact that some of the seed he scatters, like that of the parable, will always fall on good ground. It was the chance reading of some *Tribune* notices of the first Gilmore Jubilee at Boston, written by the accomplished and lamented Hassard, that first directed my attention to this sphere of literary work, and in the years since then I have read enough to convince me not only of the importance of the subject, but of the great advancement which has taken place in all its features. Your own multi-paged *MUSICAL COURIER*, teeming with information from every quarter, and abounding in well-considered and well expressed critical opinions by responsible writers, is a living example of this fact. Taken altogether, there is enough encouragement and, indeed, enough accomplishment visible on every hand to make the strictures of Mr. Matthews unjustifiable and untrue.

PHILADELPHIA, June 23, 1895.

JOHN BUNTING.





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BRITISH OFFICE OF THE MUSICAL COURIER, 15 ARGYLL STREET, LONDON, W., June 22, 1893.

**HERR NIKISCH'S** first orchestral concert in Queen's Hall last Saturday afternoon attracted a large and critical audience, including several leading conductors. If they were wielding the pen some of them would undoubtedly criticise Herr Nikisch in several ways, because his and their conception of the familiar works differed. No one would accuse the younger conductor of not being a musician; but, on the contrary, must acknowledge the high musical intelligence displayed in his original interpretation of these works. Herr Nikisch was cordially received and his work during the afternoon heartily indorsed many times.

Mr. Adamowski made his re-appearance in Max Bruch's violin concerto in G minor. His playing, so full of character, breadth and musical feeling, was fully appreciated by the large audience, who gave him two hearty recalls. Mme. Melba was in grand voice and gave as near as possible perfect renderings of Händel's Sweet Bird, with flute obligato, beautifully played by Mr. Lemmoné, and the mad scene from Ambroise Thomas' "Hamlet." After both she was several times recalled, and someone presented her with a nightingale. At the concert this afternoon, Herr Willy Burmeister will be the soloist.

The last Richter concert for the present season was given in St. James's Hall on Monday evening, June 17th, to a very large and enthusiastic audience. The program was made up of excerpts from Wagner's works. The best performed works of the evening were the Rienzi overture, the Introduction to Act III. of the Meistersingers, and the Walküre selection. This last number gave Mr. Bispham a chance to display his consummate art in his singing of the magnificent part of Wotan, which closes the drama of the Walküre—a chance of which he made the most. The Parsifal prelude was beautifully shaded and sympathetically played.

The Funeral March was given with much greater breadth and brilliancy than Herr Mottl got from the same score a few months ago. Mr. Edward Lloyd sang Rienzi's Prayer, Lohengrin's Farewell, and the two trial songs from Meistersingers, with success, although his voice was a little husky at times. The second of the trial songs was his best effort. Dr. Richter as usual conducted the entire program without score. The concert ended with a brilliant rendering of the ever popular but somewhat hackneyed Tannhäuser overture. Its beauties would come out clearer after a few months of silence.

The fourth concert of Mr. Schultz-Curtius' Wagner series was given in the Queen's Hall on Thursday, June 20, Herr Felix Mottl conducting. The program began with Beethoven's Egmont overture, which was given with great

breadth and power, in marked contrast to the delicate manner in which the excerpts from Berlioz's Harold symphony were rendered.

Frau Mottl, who made her début in London on this occasion, is a mezzo-soprano of a pleasing quality of voice. Her vocal organ is not by any means big, but she uses it with much skill and effect. Her singing of the Mozart numbers was very fine. In the Meistersinger scene her interpretation and manner were better than the quality of her tone. The audience were enthusiastic, and applauded liberally. Mr. Bispham sang his difficult rôles with his usual intelligence and finish. His conception of these Wagner numbers, as well as his enunciation of the German text, is always beyond reproach. The hall was crowded.

On the afternoon of the same day Mr. George Grossmith gave his second and last humorous recital at St. James's Hall. The program included Wooings and Weddings, and an entirely new sketch called The Tide of Fashion, which is described as a humorous and musical dissertation on the progress of modern refinement and good taste.

Señor Sarasate's third recital in St. James's Hall, on Saturday afternoon, was very largely attended.

A grand concert in aid of the fund for the Relief of Distressed Foreign Artists, organized by the Foreign Press Association, of London, was given in Queen's Hall on Monday, the 17th inst. There was a long, miscellaneous program and a very large audience. Miss Ella Russell, who was several times recalled after her singing of Softly Sighs, was in grand voice and gave an interpretation of this scena that held the audience spellbound, and seldom do we see the dramatic power of an artist on the concert platform so evidently felt by their auditors. Among other vocalists who took part were Miss de Lusan, who sang Voi che Sapete; Miss Loidore, Mr. Grover, Mr. Andrew Black and Señor Guetary. Herr Willy Burmeister gave a brilliant rendering of Paganini's variations on Nel cor piu, Mlle. Chaminade performed two of her own charming drawing room pieces and M. Hollman gave a violoncello solo. Mme. Sarah Bernhardt was expected, but did not come. Mme. Thénard gave a most amusing recitation, Oh, le Théâtre! and Mrs. Bernard Beere, who was warmly applauded, recited Lord Lytton's The Portrait.

Among other concerts during the past week have been those given by the following: Miss Agnes Janson, Mrs. C. A. Webster, Mrs. Otto Peiniger, the Society for the Cultivation of Modern Chamber Music, London Sunday school choirs at Crystal Palace and also at Sydenham, the seventh annual Festival of the Nonconformist Choir Union, Mlle. Zora Hwass and the Royal Academy of Music. At the latter a young American girl, Miss Saidie E. Kaiser, achieved success in Bemberg's Nymphs and Fawns. She has a pure soprano voice and showed considerable musical intelligence.

Mr. Edward Lloyd is following the example of his illustrious confrère, Mr. Ben Davies, in some appearances in Germany. At a revival of Händel's Hercules, to be given at Mayence on the 21st prox., he will be first heard in that country.

Signor de Lucia is reported to have nearly finished composing a three act opera entitled O Bella Napoli.

Miss Florence Sears, of New York, who has been studying under Marchesi and other professors in Paris, is in town for the rest of the season.

Mr. and Mrs. Gerrit Smith are in London and will remain here until about July 1, when they go to Paris and sail for home the last of next month.

M. Jean de Reszké is expected to arrive in London from Carlsbad on the 26th. He will soon after make his re'ntree in Massenet's Manon, with Mme. Melba in the title rôle.

Mlle. Marie Parcello, a promising young American contralto, gave a most successful concert on Saturday afternoon at the Salle des Agriculteurs, in Paris. The cantatrice sang a serenade specially arranged for her by the composer E. Pizzi, with two of his own compositions, My Garden and The Nightingale and the Rose. Among those present were the Marchioness of Dufferin, Lord and Lady Terence Blackwood, the American Minister and Mrs.

Eustis, the Duchesse de Pomar, Madame Eames Story and many other prominent people.

Mr. Robert Newman, the progressive manager of Queen's Hall, on Saturday completed the preliminary arrangements for a series of promenade concerts to be held there, commencing on August 24. A large orchestra, which, it is stated, will be tuned to the French pitch, quite an innovation in England and one bound to be welcomed by the vocalists, will be led by Mr. J. T. Carrodus. Mr. Henry J. Wood will be the conductor. Engagements are being entered into with well-known soloists. The Sunday evening concert season at this hall concluded last Sunday night. A large audience should gather to hear Mr. Clarence Eddy, the well-known organist from America, who plays for the first time to-morrow. Another attraction will be the second appearance of Miss Regina de Sales, besides other solo talent.

Miss Katherine Timberman announces a concert at the Queen's (small) Hall for July 5, when she will be assisted by Miss Esther Palliser, Mr. Whitney Tew, Miss Frida Scotta, Miss Annie Fry and Mr. Henry Bird (accompanist). F. V. ATWATER.

**Mr. Whitney Mockridge.**—Mr. Whitney Mockridge will sing at the Cardiff festival the third week in September the Trial Song and Prise Song from Die Meistersinger; in St. Paul; the tenor rôle in Verdi's Requiem; The Last Judgment, and the Choral Symphony, as well as part of the Messiah. The entire tenor work of the festival is divided between Mr. Mockridge and Mr. Ben Davies.

**Miss Ella Russell.**—Miss Ella Russell, the prima donna soprano, as announced recently, has been re-engaged by the Carl Rosa Opera Company. This will be for special performances and will not interfere with her regular concert work. It is learned that she has already signed with the leading concert organizations in the larger provincial centres. Some of the characters she will fill for the Carl Rosa Company will be *Elisabeth* in Tannhäuser, *Senta* in The Flying Dutchman, *Rebecca* in Ivanhoe, *Agatha* in Der Freischütz and we believe Jennie Deans, at Dublin, where the company opens in August.

**Buenos Ayres.**—The Huguenots was given at the Opera House, Buenos Ayres, recently with a good cast. It was the opening night of the company brought over by Ferrari. On the second night *Aida* was well received, and *La Sonnambula* followed, with Regina Pinkert as *Amina*.

**Rio Janeiro.**—The capital of Brazil has had no Italian opera this season owing to the monetary and political crises. Several plans were on foot to bring a company from Italy and also from Montevideo, but they came to naught.

**Teresina Tua.**—The violinist Teresina Tua who married Count Verney de la Valette, a well-known Italian music critic, who has not appeared in public since she lost her only two children, gave a concert at Rome quite recently, and it is said that she will make a tour in Germany.

**Dante Danceng.**—Joan of Arc, Attila and Napoleon the Italians have made to dance; now they made Dante the hero of a new ballet. These unfortunate people do not even respect their immortal poets! It is the brilliant idea of the balletmaster Merzagora, and with the music of Maestro Rampolira will be seen the author of the Divine Comedy jumping about the stage with the angelic Beatrice! "Oh, wonders of modern civilization!" says the Paris *Menestrel*.

**Sonzogno's Vacation.**—From Paris Sonzogno took a trip to Carlsbad for recuperation. He had previously visited Berlin to arrange for an intended Italian opera season there next fall.

**A German Ratcliff.**—The first German version of Ratcliff by Mascagni is to be heard this year at the Court Theatre of Stuttgart. Nicholas Rothmühl will make his début in the opera.

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### Leoncavallo's New Opera.

MANY paragraphs have lately been published by our contemporaries concerning Signor Leoncavallo's new opera, *Thomas Chatterton*. We are in a position to state that all that has been written has been founded on hearsay, and that none of the statements which have been made have been other than misleading. It is now our privilege to be able to tell the readers of *Figaro* all about the opera—a privilege which none of our contemporaries possess—since the first journalist who has ever had a copy of the libretto of *Thomas Chatterton* is the Milan representative of the *Figaro*. Queen Margherita of Italy was presented with one by Signor Leoncavallo at a personal interview at Rome a couple of weeks ago, but she as yet has not had a copy of the score of the opera, as has been stated, for the very good reason that it is still in the composer's hands. Our correspondent, however, who, in the art of poetry, and we may add music, is a colleague of Signor Leoncavallo, was under special circumstances permitted by the illustrious composer to hear some of the music, as well as having the privilege of being the first to be possessor of the libretto.—*Editor the Figaro*.

MILAN, May 5.

I have been amused lately when perusing the various statements which have been made in your contemporaries concerning Signor Leoncavallo's new opera, *Thomas Chatterton*. Some of them, it is true, exhibit an inkling of the plot; but beyond an inkling they absolutely know nothing. They cannot. I am the first journalist who has ever been permitted to read the libretto, as well as the first journalist or musician outside a certain sacred few who has ever heard a note of the music; for the score, though passing through the press, has not yet left the composer's hands, and will not do so for some time yet.

A statement appeared in your columns that "the second act has a scene which may, to a certain extent, recall *L'Amico Fritz* (Mascagni)." To what extent it may recall it I do not see, beyond the fact that the lad *Henry* (who is the brother of *Jenny Clark*), when he comes to show *Chatterton* his Christmas gifts, says to *Chatterton*, "Etu che m'hai serbato?" ("And thou, what hast thou reserved for me?") Whereupon *Chatterton* gives him the only thing he has—a Bible—saying, "My gift is this book." \* \* \* Take it. To *Jenny* thou wilt give it, because, when thou canst understand it, she will give it thee again." I may note here that *Jenny* and *Henry*, as well as *Jenny's* uncle, *Giorgio*, are Quakers. The boy then opens it and begins to read the story of Hagar and Ismael in the Wilderness (Genesis xxi. 14-16), which is thus beautifully paraphrased by Signor Leoncavallo, who is his own librettist. I quote the verses, as it will, I know, interest the musical readers of *Figaro*:

"D'Acqua e di pane li provvide Abramo  
E poi li discaccio. Via pel deserto  
Di Beerseba ad errare Agar si prese  
Col figliuolo Ismaele.

Il di passaro.

"E l'acqua e il pane vennero a mancare.  
Agar sentia come uno strazio immenso  
Non per se ma pe' l'figlio.

E quando un giorno.

"Cader lo vide stanco ad affamato  
Preso un cespuglio li misero depose;  
Poi lungo ando' gemendo e disse a Dio;  
Ch' i' nol vegga morire li figlio mio!"

*Chatterton* hearing this bursts into tears and rushes out of the room. The similarity between this reading of a couple of verses out of the Bible and the narration of the story in *L'Amico Fritz* by *Suzel*, of Rebekah at the Well, consist in the fact that each makes use of the Bible, as has been done hundreds of times before by poets and authors of all sorts and conditions. But here the similarity ends. I have heard the music written to these couple of

verses sung by *Henry*, and I must say in emotionally descriptive music it is as beautiful as anything I have ever heard, and I have no doubt it will also have that welcome reception from the public which it deserves.

I will not now detail the plot of *Thomas Chatterton*. That I will do on another occasion. It will suffice to say that it is tragic in the extreme, and when I read it it reminded me of the *Thomas Chatterton* of Henry Herman and Mr. Wilson Barrett, in which the latter made such a tremendous success when he played it at the Princess some few years ago. Signor Leoncavallo, who, as I have already said, is his own librettist, states on the title page of the libretto that he has founded it on the well-known drama of the same name by Alfred de Vigny. Signor Leoncavallo's drama is in three acts—the third, as it is natural to suppose, culminating in the death of *Chatterton*. The principal persons of the drama are ten, viz.: *Thomas Chatterton*; *John Clark*, a rich manufacturer; *Jenny Clark*, his wife, a Puritan; *Little Henry*, her brother; *Georgis*, an old Quaker, *Jenny's* uncle; *Lord Klifford*; *Lord Strafford*; *Lord Langston*; *Skinner*, a usurer, and a servant. Besides these there are "six or seven young lords, friends of *Klifford*," and the work people belonging to *John Clark's* manufactory. The scene is in the neighborhood of London, and the time 1770. The first act takes place in *Clark's* house. The second act has the scene divided in two: one portion shows *Chatterton's* miserable room, and the other the drawing room in *Clark's* house—for *Chatterton's* lodging and *Clark's* house are only divided by a wall—an artistic touch, wherein the poet shows in how close proximity poverty and wealth can be. The scene in the third act is almost the same as that in the second.

There is a song for the soprano in the second act after the Bible episode—which, by the way, ought to be a dramatic soprano—beginning:

"Benedetta da' i' ciel per sempre sia

La casa ov' ei tranquillo dee posar," &c.,

which is written in Signor Leoncavallo's best manner. It is one continued strain of the intensest pathetic melody, while the accompaniment is both simple and richly harmonic. When, however, I have been permitted by the distinguished maestro to hear the opera through, I will be able to criticise it from a musical point of view more fully. Of the libretto I can now speak in high terms, for it is in every way worthy the poet-musician who wrote the libretto of *I Pagliacci* and *I Medici*.

*Thomas Chatterton* was written by Signor Leoncavallo before he was twenty years of age—indeed, I believe he was scarcely eighteen—and was then sold to Signor Achille Tedeschi, the music publisher of Bologna. Lately Signor Leoncavallo has been working upon and polishing up his juvenile effort, so as to make it not only worthy his well merited reputation, but also worthy that public whose diffused appreciation has placed him in the first rank of contemporary operatic composers.

The opera cannot be produced before the autumn, as Signor Leoncavallo is still correcting the proof sheets. I may add that when it is produced it will not be produced in Rome. At present the selection of cities lies between Milan, Florence and Venice.—*London Figaro*.

**Rubinstein's *Damon*.**—*Dämon*, by Rubinstein, was given recently at the great Theatre of Moscow for the 200th time.

**Six Thousand Singers.**—The sixth Baden Sanger Fest, in which 6,000 singers took part, occurred on June 2 and 3 at Karlsruhe. These singers represented 157 societies.

**Modena Wants Ballet.**—The subscribers to the opera season at Modena, in Italy, demand of the impresario that he should freely use the blue pencil on Lohengrin and to introduce in the opera a ballet, as otherwise they would give up their subscriptions.

### Instrumentalist's Reply to Mr. Belari.

I AM glad to hear from you and for many reasons. One that you are a man after my own heart; another, that you are an uncompromising enemy of humbug; another that you are a seeker after the truth; another that you called Lamperti "the Grand Ignoramus," and talked of "parrots" and "Ambroise's carbine."

Do you know, friend Belari, that I screamed with delight when I read your opinion of Lamperti? Now, I am not a timid individual myself, and I never—like Mme. d'Arona—take my gloves off, for the reason that I have not Trilby hands; but I never dreamt in all my philosophy to call the much be-lauded Lamperti "the Grand Ignoramus," although I freely admit that you spoke the naked, "the altogether" truth. Should you never do anything else in life, be assured, my dear opponent, that Instrumentalist Nos. 1 and 2 will ever remember with pleasure and applause the name of Emilio Belari for this one thing, that he called the jackass Lamperti "the Grand Ignoramus." Therefore, through the lenseless tube of my laryngoscope I shout in the old Italian mutilated male method of centuries ago à la Caffarelli-Lamperti, Bravo! Bravo!! Bravisimo!!!

And now for the battle.

I have to advance at the very outset that you substitute assertions for arguments. You pronounce positively. As an instance, you say that I have made the same mistake that other physiologists have made in submitting the voice to the same laws governing mechanical instruments. I certainly do, and must continue to do until some better reason is forthcoming than two and two make seven, and for something more definite and tangible than "the influence of life." Do you admit that the breath has anything to do with this influence of life? How then about the wind instrument player? Is there no resemblance traceable in the action of his lips and the vocal cords? (I am speaking of a player using a cupped mouthpiece). Do not both lips and cords perform very similar functions? Do not the lips pinch for the high tones very much like the vocal cords in extreme tension? That is, do they not both describe a narrower slit?

Your assertion that there is this pronounced difference between the laws of acoustics when applied in relation to singing or playing upon wind instruments has dragged you into untold trouble; has figuratively drowned you; has landed you upon the horns of a dilemma; has placed the incubus of a mystery upon your back that you cannot carry. And the punishment you have called down upon yourself was to be expected. Here are some of your offenses, and following them the sentences:

"The element of life does not exist in mechanical [I presume you mean in *playing* mechanical, for there is just as much to be in an instrument when not in use as there is in the voice when the body is dead, for they both lack in this case, assuredly, 'the element of life'] instruments." Then what about "life" when the trumpet is blown? Do dead men play? does not the *breath of life* perform some part? "Do we know whether or no laryngean modifications, operated at the moment of change of register, give rise to some under-glottal phenomenon, unknown and unknowable [fatal expression], which prevents," &c.

I say we reasonably do know what takes place. What can take place but merely a pressure of air? Is there any delicate, hidden away mechanism in the trachea yet undiscovered? Is there anything else but muscle and cartilage? Oh, bitter and severe is the punishment inexorable science metes out to those who deal in the *unknowable* as a basis, as a principle. I felt sorry for you when you were forced (to uphold Fournié) to advance the argument of the *unknown*; but when you added *unknowable* to strengthen, as you thought, your point, which but weakened it, my sympathy was removed, for I could not help thinking that you had brought the punishment down upon yourself deliberately. Is science at an end? Does the under-glottal region block all scientific advance? Shall we *never* unravel

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another mystery? Shall he, too, continue to *make* mystery, to your endless confusion?

And all this had its origin in supposing that two and two were seven instead of four. All this tangled up matter and mystery has come from supposing that because we live and have our being nature's laws do not apply to us, that life and nature are opposed.

As I read on to the end of your reply I fancy that you yourself feel (as any scientific man would feel) that your contention is unsound; each succeeding paragraph shows an increasing weakness in your argument, unexplainable things crop up, your mind rebels when compelled to talk of things *unknowable*. How can you produce facts and put forth *knowledge* to prove the *unknowable*?

What does all this show? It shows to my mind that Fournié's explanation of the break cannot be sustained scientifically. And here is the proper place for me to endeavor to advance something that to my mind refutes Fournié. Be patient with me, Mr. Belari, for I appreciate the fact quite as keenly as you that I, a mere instrumentalist, am about to cross swords with a great man (for such Fournié certainly was). This may seem to you an impertinence. Be assured that I appreciate the huge disparity.

In every voice, no matter if it be bass, tenor, alto or soprano, when it sings its lowest note the vocal cords (so far as the conformation of the throat will permit) describe a plane—they are at right angles to the chest. As the singer ascends the scale, *so in exact proportion* the thyroid tilts or dips forward (this, of course, to gain tension), and it keeps on dipping until no further movement is possible, and then at this precise point comes the break, and a new set of conditions must be ushered in if the scale is to still ascend. There is no (can there possibly be any) saw-saw movement, as Tournié says, for if there were, then the vocal chords would be alternately tensed and relaxed. Such action would result in high notes and low in alternation, just the same as if one screwed up and let down the pegs of a violin. Now here is my point.

If the *"obliquity of the ribbons"* (which is only another way of saying the *dipping of the thyroid*) provokes changes of timbre [and register, "for each register has its peculiar timbre"] then Fournié actually asserts that *every note is a new register*, and worse still *between any two notes there is of necessity a break*, for does not "the lengthwise tension produce obliquity," and does not "obliquity provoke change of timbre," and is not each change of timbre nothing else but a "new register?" How can this be otherwise if his theory is correct?

But it is *not* correct, for he concluded without proper and thorough experiment that the ribbons moved brusquely, and that at this *one* movement came in the break. Had he happily placed his finger in the slit between the thyroid and the cricoid he would have felt after a little practice this dipping of which I have spoken, and which begins at the very lowest note. His examination was doubtless made by looking down the throat, and, if so, he would have failed easily to notice this *exceedingly gradual sinking* of the front of the thyroid. The large amount of movement going on in the larynx when in phonation would suggest the possibility of his not observing that the front of the bands were gradually sinking. Indeed it was only when the new order of things was ushered in at the change of register that he came to notice, among other remarkable phenomena, that the front was lower than the back. The new phenomena had been examined as a separate and distinct observation, and the connecting movement (the almost imperceptible dipping of the thyroid) between the chest and the head voice was overlooked. Here then I maintain is a refutation of Fournié's theory that "the lengthwise tension provokes obliquity [not a gradual obliquity, for the word 'brusquely' has been used], and the obliquity of the ribbons provokes change of timbre [that is register]."

I own the soft impeachment that I was careless is not fixing my attention more closely upon the paragraph in your former letter wherein you announced this "obliquity of the ribbons." And for fear that I should be justly accused again in relation to another explanation you give I have read and reread this passage several times. "The

break takes place by the obliquity of the ribbons \* \* \* longitudinal tension \* \* \* and by the glottical modification when the three simultaneous phenomena take place brusquely," and "it only remained for me to find a way to prevent the immediate accomplishment of this phenomena in order to prevent the break." May I remind you that you stated that what took place in the under-glottical region is *unknowable*? (and that you mean this under-glottical region is shown by your words, the "immediate accomplishment of these phenomena," for one of these is the transference of the vibrations from the trachea (the under-glottical region) to the head.

Here is another "stumbling block," for I cannot see how you can teach singers how to "prevent the immediate accomplishment of these (or one of these) phenomena" while you expressly maintain that one of these phenomena is *unknown and unknowable*.

There is yet this point to speak of. You state that this obliquity is not the only cause of the break (is this a partial contradiction of Fournié?) If it is not the only cause, may I suggest, failing your explanation, that the other cause is what Howard advanced?

However this may be, certain it is that Howard's explanation is feasible where Fournié's and yours is not; his (Howard's) contains no mystery; involves no contradictions of nature's laws, and until some stronger argument than Fournié's, something more definite than indefinites, a better science than that which admits of things *unknowable*, it is to be expected that there will be many earnest and thinking men and women who will accept his explanation as a discovery.

In conclusion, Mr. Belari, I wish you every success in your crusade against "ignorance." It is high time that you advanced singing masters make a solid stand. And I would beg permission to express the hope that you will make still further investigation in this matter and subject Fournié's theory to a more searching examination. I bid you a courteous good-by.

INSTRUMENTALIST.

#### A FEW WORDS IN REPLY TO MME. D'ARONA.

Your last letter in answer to my pressing request for the fundamental principles of the old Italian method caused me at the first blush utter amazement, afterward bewildering confusion and finally boisterous merriment—amazement that you should bring forward the discoveries of acousticians of to-day and of yesterday as "fundamental principles," confusion by your mixing terms up so as to be *non-understandable*, merriment at the pains you had taken to explain what was theoretically, scientifically and historically unexplainable.

Indeed the whole letter was a strange, a fearful, a wonderful mixture of the discoveries of Helmholtz (fancy the *castrato* Caffarelli knowing anything of modern acoustics!), the learning of Taylor, the doctrines and teachings of the dreaded Howard, with a little seasoning thrown in by Mackenzie and others.

Truly the old Italian method is a modern miracle, for its fundamental principles were nothing less than the practice of the very latest, up to date, modern science; in accordance with tradition, yet possessing none; based upon a science, yet being eminently empirical!

I do not wonder that Mr. Lunn sneers, for what otherwise could he do when you affirm that the *resonators* of Mackenzie (the boundaries of the mouth) and the *resonators* of Helmholtz (large brass spheres, some of which were capable of containing more than a hundred cubic inches of air) were one and the same thing. What a revelation for Europe to make that the old Italian method (call it by its proper name "fake") as taught in America and by Americans consists in placing brass globes, some as big as footballs, in the pupil's mouth to cause her to so place her voice (as the cant phrase goes) that each of her tones should have a "corresponding resonance" or resonator.

My last words are kindly meant, Mme. d'Arona. They are these: "A little knowledge is a dangerous thing."

Grant me permission to say good-by:

INSTRUMENTALIST.

**Paderewski's Recital.**—Paderewski's single piano recital of the season at St. James' Hall, London, crowded that place of entertainment. The pianist received an ovation.



BOSTON, Mass., June 30, 1893.

**H**AVE you heard from our old friend Paur—Mr. Emil Paur?

I saw somewhere a short account of his appearing as a pianist in some German town—or did I dream it? You know if there is anything that Mr. Paur plumes himself on it is his ability to play the piano. It is therefore the more surprising that he has never appeared as a pianist at a Symphony concert here or in New York. There is no reason why a concerto could not be played with Mr. Paur seated before the piano instead of standing before the orchestra, for the orchestra at least could be trusted to perform successfully its task without a conductor.

Is it possible that there is a conspiracy in Boston against Paur the pianist? Are other pianists banded together for his destruction?

It is true that he has thus appeared in public, but it was in modest recitals, which somehow or other attracted little attention, and another—Mrs. Paur—shared in the honors.

Or why does not Mr. Paur fiddle here in the sight of the people? Does not Riemann's useful *Musik-Lexicon* (1894) assure us that he is a "vortrefflicher Pianist und Violinist"? "Wherefore are these things hid? Wherefore have these gifts a curtain before 'em? Are they like to take dust, like Mistress Mall's picture? Is it a world to hide virtues in?"

Alas, Mr. Paur has no press agent, no passionate man who keeps the cable hot by his dispatches. And yet, he is so far from Jamaica Plain! 'Twas only the other day that a chronic lover of music spoke of Mr. Antonio de Novellis as the leader of the Symphony concerts.

When Miss Honeycooler, the eminent soprano, goes abroad for only a summer vacation, the great public knows of all her movements, physical or mental. No sooner does she touch English soil, but there is a slight depression along the West Atlantic coast. The cable sings exultingly: "The talented soprano was a great favorite on the Ueberia. When she sang on deck, the stokers all left their task, and some of the passengers, who had positive engagements in London, were obliged to shovel coal. The chief officers, who took a great fancy to her, wept when they reached Liverpool, and the purser insisted on accompanying her to the metropolis. At the concert given in behalf of the Seamen's Home, &c., sovereigns were thrown into a silk hat till it was useless to the wearer."

"Her Majesty the Queen has expressed a distinct desire to hear Miss Honeycooler, and has looked over her stock of Indian shawls that she may suitably reward her. Miss Honeycooler leaves London in a fortnight to visit Massenet; later she will be the guest of Frau Wagner, who, when she saw a photograph of the fair American, exclaimed, 'At last! At last an ideal *Elsa*!' Let me here add that Miss Honeycooler is a true American and always sleeps in the Star Spangled banner. She finds European tooth-powder sadly inferior to that put up by Dr. Plugger of Fork Falls, where she laid the foundations of her career."

But Mr. Paur has no press agent? Does he miss Jamaica Plain and his summer-house? Who cares for his hens while the loved master is away? Jamaica Plain was never so beautiful as now. And the mosquitoes are almost ripe.

I like to think of Mr. Paur wandering about Leipzig and its suburbs. I like to think of him in the Rosenthal, or

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drinking copious draughts of "Gose" at Eutritzsch. I like to think of him mousing in the second-hand book shops and bargaining over a copy of Wagner's *Ueber das Dirigiren*.

Above all I like to think of him in search of novelties at the music shops. We know that he is conservative; that the novelties will not be too fresh; that they will have been hung long enough, like mutton. I like to think of his look of amazement as he discovers some overture or symphonic poem that excited attention in Germany two or three years ago; I even hear his rapturous cry, "Ach, du lieber! Give me that. They must know it next season in Boston."

Or perhaps in some favorite wine stube this very moment he is coaxing Karl Heinrich Carsten Reinecke to write a set of cadenzas to suit all possible occasions.

And again I like to think of him playing at the game of program making. Now he arranges the set of concerts in alphabetical order. The first concert will consist of works by composers whose names begin with A; the second will be devoted to B, and so on. And he rubs his head and knits his brow, perplexed, doubtful whether to put a piece by de Koven under D or K.

Or the happy idea occurs to him to pay Boston a pretty compliment by arranging the program as an acrostic, as:

Hrabma.....Symphony, D major, op. 73.  
Offenbach.....Overture, La Belle Hélène.  
Schubert.....Entr'acte, Rosamunde.  
Tartini.....Trille du Diable.  
Mr. Kneisel.

Olsen.....Overture, König Erich XIV.  
Nicodé.....Symphonische Variationen.

Here you have one novelty and a solo. My darling, what wouldst thou have more?

I have received a letter from a gentleman who asks me to call attention to the fact that the contract of Mr. H. J. Butler, a double bass player in the Symphony Orchestra, will not be renewed next season; that Mr. Butler is "one of the greatest living artists upon the contrabass, educated in Leipzig under the great artist Herr E. Storch, then principal bass of the Gewandhaus Orchestra, Storch in turn having been a pupil of Joseph Hrabé, of Prague." My correspondent adds: "Mr. Butler's knowledge of the instrument, its possibilities and capabilities, is enormous. He is the author of one of the best schools ever written for the contrabass. \* \* \* Mr. Gericke greatly admired the work of Mr. Butler. Mr. Nikisch was much displeased to make the spring tour without this team of basses." (Reference is here made to Mr. Reinhardt, whose contract also expires, and to Mr. Butler.) "Mr. Nikisch excused him from Monday rehearsals and from the rehearsal when in New York. Is not this something? And now comes a very moderate conductor, and says, 'These men are not competent.' Mr. Paur is now in Europe, and will no doubt bring over a couple of green Dutchmen, who play the double bass à la 'full fist system'; I mean by that players who cannot show that they have studied with masters like Simandl, Laška or Schwabe. Now people who do not understand laugh at the Musical Union for trying to stop the importation of foreign talent, yet how wise is such a law in the case just cited; for bring what he may, it will be inferior to what he has condemned as incompetent. A curb is quite necessary on this class of ordinary conductors."

Mr. Butler's talents are familiar to all musicians, and his withdrawal is deplored by all that know him. There is no doubt that Mr. Paur has made a sad mistake. And yet he has acted within his jurisdiction. A conductor, as long as he is conductor, should have supreme authority. When a player's contract expires, whether he be concert master or drum player, the conductor should have the privilege of renewing it or not renewing it, as he sees fit. Otherwise

he would be without authority. Of course his action in such a matter is an important element in the judgment passed on his worth as a conductor. In this case 'tis a personal affair between Mr. Butler and Mr. Paur. Is it the business of anybody else?

I understand that Mr. Paur has not brought any charge whatsoever against Mr. Butler, who leaves much to the regret of his fellow-players.

\*\*\*

A paragraph announcing the intention of a pianist to give concerts in the United States next season has been sent to the newspapers; and in this notice attention is called to the fact that the pianist belongs to a very old family, one of the most aristocratic in his country, &c., &c.

This is nothing new, and there must be other claims to distinction. The first wandering virtuoso of whom we know much was Orpheus, and he was of an excellent family. His mother was Calliope; his father was either Apollo or King Cægrus, in either case a parent to be desired. (I understand that there is a certain famous German pianist, German by adoption, who boasts of more than one alleged father.) By the way, Mr. Paderewski should read the fate of Orpheus and shudder; the Pole's predecessor was torn to pieces by hysterical women. It's only a question of time: Paderewski will die the same death, unless he disillusionizes his admirers in some way, as by wearing a black wig and a goatee, or sporting Piccadilly weepers, or playing exclusively the amiable pieces of Wollenhaupt. Or the pianist and the piano might be inclosed securely in a cage.

Then there was that most celebrated virtuoso Nero, the last of the Cæsars, who was such in reality. And he rejoiced in remarkable family connections. Tiberius was uncle to Claudius, Claudius was uncle to Caligula, Caligula was uncle to Nero. He was an enthusiastic professor of music, as well as an enthusiastic amateur of murder.

Would that some well equipped and sympathetic biographer of Nero, the musician, would arise! Suetonius gives interesting facts concerning the vocal training of the talented artist: how he would lie on his back with a sheet of lead upon his breast, clear his stomach and bowels by vomits and clysters, and forbear the eating of fruits, or food prejudicial to the voice. We know that he was a singer of considerable nerve; for when he made his début at Naples, although the theatre quivered with the sudden shock of an earthquake, he did not desist until he had finished the piece of music he had begun. We know that he was supported by a clique of over 5,000 robust young fellows who had been taught three kinds of applause. "They were remarkable for their fine heads of hair, and were extremely well dressed, with rings upon their left hands." Hence the modern usher.

We know that in the contests, in which he was always victor, "he adhered so strictly to the rules that he never durst spit, nor wipe the sweat from his forehead in any other way than with his sleeve." I wish all Italian singers would follow his example.

I think Wagner must have read of Nero when the rules were established for Bayreuth. "During the time of his musical performance nobody was allowed to stir out of the theatre upon any account, however necessary; inasmuch that, it is said, some women with child were delivered there. Many of the spectators being quite wearied with hearing and applauded him, because the town gates were shut, slipped privately over the walls, or counterfeiting themselves dead, were carried out for their funeral.

Remember, it was Nero who said "No one has any regard for music which they never heard."

The writers of music lexicons have builded chiefly on Suetonius in describing this musician of a noble family, noble, although the male members were somewhat addicted to wine and women, and the females were chock full of

temperament. (I hope that I have indicated their peculiar talents in a delicate manner.)

But what would you not give for a biography of our dead brother written in the loving spirit shown by Jahn for Mozart or Pohl for Haydn? There is one man who could perform the task, and he is named Rowbotham. Do you doubt his ability or sympathy? Read the third chapter of the third volume of his *History of Music*. Do you remember how Nero is there introduced?

"And let us pass a few years onward from the time of Claudius and see the centrepiece of all—a young man sitting on the tower of Mæcenæ, dressed in the costume of a Grecian rhapsodist, with a garland of olive on his brow, and dandling a lyre on his knee as he gazes dreamily on an awful conflagration that rages beneath him. By his side stands a phonascus, or 'voice trainer,' who sniffs the air to see if a chill is in the sky, and every now and then applies a handkerchief, that he holds in his hand, to wipe the perspiration from his patron's lips. 'By heavens! Terpnus,' says the rhapsodist, turning to him, 'what a blaze! what a lovely blaze!' (And so, alas! Max Beerbohm is a plagiarist!) "And as he speaks his eyes become fixed, and running his fingers over the strings of his lyre he bursts into an impassioned recitation of some verses of Homer. 'Sire,' says the trainer, when he has ended, 'your voice will suffer if you tax it so much. You have already to-day done more than enough. Your assumption of the part of *Orestes* this morning at the theatre was a great strain on you, considering the delicate state of your throat at present, and surely you will not by excess of enthusiasm impair even in a slight degree that beautiful voice which all the world delights to hear.' 'You are right, Terpnus,' replied Nero, 'we will give over singing for to-day, and forget the tyranny of art in the recreations of the banquet.'"

Let the sports proceed! And what sports! Read the gorgeous description by Rowbotham that follows.

"And many of them (the dancers) were Spanish girls from Gades in Spain, who danced in line, rising and falling in waves of tremulous hips." Even then there was a Kiralfy! But Charles Godfrey Leland is probably right: the Spanish dancing girls of remote antiquity came from the universal Hindoo-Romany stock. These girls were sisters at least to the witches. The Devil taught them three kinds of dances: that which was like a Bohemian rigadon (polka?); the second was a species of jumping; the third with the back turned and in a certain cadence hustling or bumping one another, deretano contro deretano. "The dances are to the sound of a tambourine, a flute, a violin, or of another instrument which is struck with a stick. Such is the only music of the Sabbath, and all witches assert that there are in the world no concerts so well executed."

Remember, too, that Nero was versatile. He played the flute and trumpet and lyre exceeding well. "Ipse cantavit, saltavit, ad tibias dixit, tuba cecinit; ipse pandurizavit." And when the rebels under Vindex marched against Rome Nero did not harangue the Senate, did not issue orders for calling out the troops—he examined the organ made by Ctesibius, which had just been brought to Rome. And he was well pleased with it, and determined to introduce it into the theatres. And he was chiefly vexed with Vindex because the traitor had criticised his voice and said he had a bad one. And as he looked at the grave that would hold him he said, "What an artist dies in me!"

Truly a rare artist! Would that he were now alive!

The Castle Square Theatre was crowded last week with people who love the Bohemian Girl. The manager showed cunning by inventing, or borrowing from the French, a poster which suggested that *Arline* was a variety girl with mirifick skirts and sky-assailing legs.

The opera at the Castle Square this week is *Offenbach's*

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PHILIP HALE.

### Boston Music Notes.

BOSTON, July 1, 1890.

A letter just received from London says: "It is probable that Mme. Emma Eames may be heard in New York next winter in German opera. Mr. Walter Damrosch is now in communication with her in regard to an engagement in his company, owing to the immense success she made as *Eva* in *Die Meistersinger* last spring. She is more fit to undertake the advanced music than any other living artist. Abbey & Grau have also seen her in regard to next winter."

A work which promises to be of more than passing interest, to Americans at least, and to Bostonians in particular, is well under way. This is the joint production by two Boston men of an American grand opera, or perhaps it would be more fitting to call it, after the method of the new school, a music drama; it is written in the style which several authorities have said will undoubtedly be the style of the future American opera; it is intensely dramatic, and the musical setting is designed to heighten the dramatic effect.

The author of the drama is Atherton Brownell, editor of the *Boston Home Journal*, and he has intrusted the musical setting to Louis Adolphe Coerne. Mr. Coerne is one of the younger American composers who has recently returned from Germany. He has produced in Munich and Stuttgart, among other works, a symphonic poem, founded on Longfellow's *Hiawatha*, an organ concerto, a string suite, besides numerous choral works. Mr. Coerne is a pupil of Rheinberger and a graduate of the Munich Royal Academy. Mr. Coerne has lived abroad eleven years, and though born in New Jersey claims Boston as his home, being a graduate of the Boston Latin School and a Harvard man. Last year he became director of the Buffalo Liedertafel, and the Buffalo Vocal Society unanimously re-elected him by vote for next season.

The scene of the drama is laid in picturesque old Marblehead in the time made memorable by Whittier and other American poets. One gentleman, who has seen the manuscript, writes: "The story is a splendid one, full of intensity, and the catastrophe is overwhelming."

The annual reception and banquet of the Alumni Association of the New England Conservatory of Music took place Wednesday evening in the presence of a large assemblage. The major portion of those seated at the tables were young ladies who had graduated at the institution. At the head of the tables sat the vice-president, E. D. Hale, who was chairman of the evening. On either side were Director Carl Faelten, Prof. L. C. Elson, Rev. Everett Burr, Rev. Dr. Spear, Rev. Fr. Jorbet and various members of the board of trustees and others connected with the institution.

At the business meeting it was announced that the work of establishing branch local associations of alumni had begun, one having been formed in New York with a membership of fifty, and others projected in the West and South.

The speaking after the banquet was opened by Vice-President Hale. He expressed satisfaction that they had a half hundred more at this alumni dinner than ever before, showing that both association and conservatory were growing. He read a letter from President Morse expressing regret that the duties in another State prevented his attendance. The letter closed with a toast to the memory of the founder of the institution, Dr. Eben Tourjée.

To respond to this toast, Mr. John Willis made impromptu remarks, in which he paid tribute to two great qualities which characterized Dr. Tourjée—his heroism and his altruism.

Prof. L. C. Elson made a bright and suggestive address on the subject of musical criticism. He said that one of the functions of the critic was to lead on the artist, but a still more important one was to lead on and educate the taste of the public.

Incidentally he gave advice to writers of criticism in the press, in which he warned them against the effects of newspaper misprints, and gave some extremely laughable examples of typographical errors.

He closed by expressing the hope that a grand movement would be made for the general elevation of musical criticism.

Rev. Edward Burr, of the Ruggles Street Church, spoke at some length on the relations of morals and music.

Remarks by Mr. Homer Eaton for the graduating class of '95 closed the very pleasant exercises of the evening.

Among those present were Mr. and Mrs. Edward D. Hale, Miss Agnes M. Whitten, Clarence E. Reed, Mrs. Nellie Nichols Stevens, Mr. Henry M. Dunham, John D. Buckingham, Frank E. Morse, A. W. Keene, Armand Fortin, Miss Elizabeth Metcalf, Miss May I. La Favour, Miss J. Edna Hamby, Miss H. Marion Smart, Mr. and Mrs. Carl Faelten, Mr. and Mrs. Louis C. Elson, Mr. and Mrs. Benedict, Mr. Bond, Dr. A. D. Mayo, Mr.

Barton, J. B. Willis, Dr. Emerson, Dr. Cahill, Mr. Adams, Mrs. Austin C. Wellington, Mrs. Eben Tourjée, Mr. and Mrs. F. W. Hale, Mr. Story, Rev. N. D. Spear, Mr. Emil Mehr, Mr. Carl Stasny, A. W. Keene, Mary D. Chandler, Mr. Klahre, Mrs. C. F. Dupee, Mrs. Davies, Mr. and Mrs. O. E. Mills.

On Tuesday afternoon the unveiling of the portrait bust of the late Eben Tourjée, Mus. Doc., founder and first director of the New England Conservatory of Music, took place. The bust is given to the conservatory by the faculty. It was made by W. A. J. Claus, the teacher in the fine arts school connected with the institution.

The exercises at the unveiling were quite elaborate. A prelude composed for the occasion by H. M. Dunham was played on the organ by the author; then Carl Faelten, the director, made the address of presentation, and Richard H. Dana, the president, followed with the address of acceptance. A quartet composed for the occasion by J. C. D. Parker, with words by Louis C. Elson, under the title of *A Hymn of Homage*, was sung by Miss Gertrude M. Rennyson, Miss Etta A. Burgess, S. G. Nobbs and Oliver H. Clark. An address by George E. Whiting, followed by a trio, *Lift Thine Eyes*, from Mendelssohn's *Elijah*, sung by Misses Rennyson, Clara B. Orr and Etta A. Burgess, and a solo and chorus from Rossini's *La Carité*, by Miss Maude L. Reese and a chorus of female voices under the direction of Augusto Rotoli, brought the exercises to a close.

Miss F. Edith Castle, of Terre Haute, Ind., stands first on the list of graduating singers at the New England Conservatory of Music. In a vocal contest between four young men and three ladies, all pupils of the conservatory, she carried off the bronze medal awarded the best singer by Georg Henschel, of London. This is the first time this medal has been won by a contralto.

Miss Castle has been three years at the conservatory as a pupil of Mr. W. L. Whitney, and on Saturday sailed on the *Cephalonia* for Europe, where she will study singing with Signor Vannucini, of London. Returning to Boston in the fall she will make her debut as a concert singer.

An informal, but attractive, feature of commencement week at Wellesley College is the concert of the Glee and Banjo clubs. Yesterday afternoon it was given out of doors.

The concert began with the playing of the melody, *Jolly Darkies*, by the banjos, and then the Glee Club sang *All Hail to the College Beautiful*, the favorite song, which was composed by Miss Katharine Lee Bates, '80. They sung, also, *The Hobby*, ridiculing dress reform at Wellesley, and *The Model College Girl*, *My College Girl*, a favorite song by Alice Kellogg, '94, and many others. The guitars and mandolins played prettily several times, and *Love's Dream After the Ball*, by the whole club, was much applauded. The last was a medley by Miss Knox.

The commencement concert in the evening was by the Germania Orchestra and Mr. Arthur Beresford. It is one of the popular combinations that comes regularly each season to Wellesley, and the audience was, if possible, more enthusiastic than ever.

The Boys' Brigade connected with the Clarendon Street Baptist Church, Boston, who are now in camp at Northport, Me., are to sing simultaneously with the young people gathered in the Old South Meeting House on the Fourth of July morning the *Liberty Song*, dedicated by Miss Charlotte W. Hawes to the Old Concord (Mass.) Society, which is the first society organized under the National Society of the Children of the American Revolution.

At the Fourth of July celebration in Alameda County, California, there will be singing simultaneously with that in the Old South Meeting House, Boston.

Miss Regina Leichtentritt, who has been studying for the past three years with Mrs. Carlyle Petersilea, has just entered the Royal Conservatory of Berlin, Germany, where she will continue her studies. In entering the conservatory Miss Leichtentritt was highly complimented by her teacher and told that she had nothing to unlearn.

Aubrey Boucicault has been engaged to create a leading rôle in Carroll and Kerker's new comic opera, *Kismet*, which follows *The Sphinx* at the Tremont Theatre. William Schuster, as bass, formerly of the Tavery Opera Company, and Edward Wentworth, as tenor, formerly of the Bostonians, have also been engaged.

A pupils' recital was held at the Cambridge Conservatory of Music on June 28, when a long and carefully arranged program was given under the direction of Mrs. S. C. Fisher-Wellington. The opening number was a canzona by Widor, for two pianos, Mrs. Wellington playing with Miss Madden.

Through the musical bureau of T. B. Dillaway, Philip Tomes has just secured an engagement at Crescent Beach, where he is to sing the part of *Ralph* in *Pinafore*. Mr. Dillaway also provided the chorus for this representation, as well as the quartet and boy choir of twenty voices that will be heard in *Burmah* next season at the Boston Theatre production.

Lewis Thompson, the composer of *The Sphinx*, will conduct the orchestra on the occasion of the opening performance at the Casino, in New York.

Mr. George L. Cheney will give four concerts at the

Hyde schoolhouse, Hammond street, on the Fourth of July, at 9 and 11 A. M. and 2 and 4 P. M. This makes the seventeenth year that he has given entertainments to please the children of the city of Boston.

A tablet has just been placed in the Unitarian Church at Shirley, Mass., to the memory of Oliver Holden, who composed the tune *Coronation*. The tablet reads:

Here Sleeps the Sweet Singer  
Oliver Holden,  
Composer of the tune *Coronation*.  
Born in Shirley, Sept. 18, 1765,  
Died in Charlestown, Sept. 4, 1844.  
To his dear Memory this tablet is placed by  
his Granddaughter.

Miss Helen Randall, the contralto, who has been studying in Vienna for the past two years and a half, returned a week ago for a brief visit, but expects to go back in September.

Miss Clara Hunt, of Boston, who has been studying in Paris for about four years for the opera, has just made a contract with Messrs. Abbey & Grau, and becomes a member of the New York Metropolitan Opera Company. Her repertoire consists of *Lohengrin*, *Aida*, *The Huguenots* and *Martha* in Italian, and *Le Prophète*, *Samsou and Delilah*, *Carmen*, *Lakmé*, *Faust* and *La Favorita* in French. She is to sail for New York about the November 1, and will make her debut there about the 25th of that month, probably in *Aida*. Miss Hunt was a pupil of Mr. Hulslander, of this city.

The Barnett Quadroon Opera Company, under the direction of Signor Bravura, will appear in *The Sleeping Queen* in Union Hall Thursday evening, July 11.

Floris Landsmann, the cellist, formerly of this city, has been appointed a member of the Lamoureux Orchestra in Paris. There were two vacancies and ten applicants.

### Mrs. Antonia Sawyer.

THIS well-known New York artist is having an altogether good time of it in London. She has been in the British metropolis before and made many warm friends, both personally and through her beautiful voice and artistic singing. Soon after arriving this time she met Mrs. Ronalds who took a great fancy to her voice and introduced her to many prominent people, among them being Sir Joseph Barnby. This world famed conductor at once took an interest in Mrs. Sawyer and she is going to profit by studying the traditions of oratorio under his direction while she remains in London. He assured her that if she could remain that he could do a great deal for her. Mrs. Sawyer is so much engaged in New York that she cannot change Gotham for London, at least for some time to come, no matter what the inducement.

Mrs. Sawyer has been singing at several society functions among the leaders of the London musical and social world. Among those heard of are Mlle. de Lido, Mme. Leibhart, Gustave Ernst, Dr. and Mrs. Williams and others. Rev. Hast, the chief cantor of England, is to give a special musical for her, and on that same afternoon she sings at a very fine private concert given by one of the leading London vocal teachers, Mr. Harrison. Altogether Mrs. Sawyer is having a busy time of it and seems to be enjoying it heartily.

She received the high honor of an invitation to sing for the Rev. Edward Ker Grey at St. George's Chapel and for the organist, Mr. Sewell. She will sing there again July 14. Mrs. Cottier, of Fifth avenue, New York, who resides in London during the season, has loaned Mrs. Sawyer her house in St. James' Terrace, Regent's Park, for an At Home, which she will give prior to returning to America. She wishes it to be distinctly understood that she will not remain permanently in London, reports to the contrary notwithstanding.



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# The Musical Courier.

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THIS is the 800th number of THE MUSICAL COURIER. It is unnecessary to enlarge on the subject; these figures speak 31 volumes for the success of this vast undertaking.

THE little Hungarian violinist Remenyi, who talks continuously about everything on the globe, himself included, and who has never been known to play—shall we say—in tune, has been interviewed in the *Times*. Of course everyone knows that he claims some of Brahms' Hungarian dances as his own, yet Brahms still lives and composes. Here is a specimen chunk of Remenyi's reminiscences:

But the quietest, most courteous of fellows—a man of distinguished suavity—Paderewski is the man. One night in Chicago Theodore Thomas said to him: "Paderewski, did you meet Joseffy?"

No; he hadn't.

"Well," Thomas said, "if you want to know great playing you must hear Joseffy play Brahms' concerto." Paderewski said never a word. An hour later he sent a telegram of 300 words to Joseffy. He repeated what Thomas had said to him, and said he must know Joseffy the moment of his return. The first thing he did upon his return was to hear Joseffy play Brahms' concerto.

Joseffy never played for Paderewski at all.

### ORCHESTRA LEADERS OF THE PARIS OPÉRA.

LE PETIT JOURNAL gives the list of the orchestra leaders which have wielded the baton in succession at the Opéra—since its foundation by Lulli in 1671 until now. This is the list: 1671, Cambert; 1672, Lalouette; 1677, Colasse; 1687, Marais; 1703, Rebel; 1710, Lacoste; 1714, Mouret; 1733, Rebel and Francœur, together; 1744, Niel; 1749, Chéron; 1750, Lagarde; 1751, Dauvergne; 1755, Aubert; 1759, Berton; 1767, Louis-Francœur; 1776, Rey; 1810, Persuis; 1815, Kreutzer; 1824, Habeneck and Valentino, together; 1831, Habeneck, alone; 1847, Girard; 1860, Dietsch; 1863, Georges Hainl; 1873, Deldevez; 1879, Charles Lamoureux; 1881, Altès; 1888, Vianesi; 1891, Charles Lamoureux, second time; 1892, Edouard Colonne; 1893, Paul Taffanel, Madier de Montjau and Mangin, together.

### A NEW WORK CLOSSES THE PARIS SEASON.

ON the same evening that *Guernica* was produced at the Opéra Comique, Paris, another novelty was given a hearing. The Paris edition of the *New York Herald* speaks of it as follows:

"*Pris au Piège* (Caught in the Trap) is an opera bouffe in one act, cast in the ancient classical Italian form. M. Michel Carré has extracted the subject of his libretto from a piece that Lafontaine wrote in 1685 with Champmeslé, the husband of the celebrated tragédienne. This piece is called *Le Florentin*. *Harpagème* watches over his niece, *Hortense*, with jealous care. When he has gone out *Timante* manages to call upon the young girl, thanks to the complicity of *Marinette*. Now *Harpagème* has had a spring cage made by a locksmith in Florence. This cage is a terrible trap intended to capture too enterprising gallants.

"*Timante* disguises himself as a locksmith and brings the cage to the old man, being anxious to catch him in his own trap—whence the title of the piece. He gives the signal to his friends, chiefly students, who come to serenade the guardian. *Harpagème* mounts upon the roof of his house in order to empty a pail of water upon the head of the impudent rascals. *Marinette* closes the trap door and *Harpagème* is thus a prisoner upon his own housetop, while *Timante* is left to declare his passion to *Hortense* at his ease. *Harpagème* then enters the cage and in spite of his struggles remains a prisoner. The neighbors arrive and dance with glee around the cage. A notary is conveniently near and *Harpagème* only obtains his liberty upon the

condition that he signs the marriage contract of the two lovers.

"The music is by M. André Gédalge, who obtained several years ago the prix de Rome. It lacks neither gaiety nor vivacity, but it is regrettable for the sake of *Pris au Piège* that Rossini ever wrote the *Barbier de Séville*, for more than a page of M. Gédalge's work appears to have drawn its inspiration from the score of the Italian master.

"The interpretation was passable and nothing more. Mlle. Leclerc, as *Hortense*; Mme. Molé-Truffier, as *Marinette*; M. Carbone, as *Timante*, and M. Bernaert, *Harpagème*, did their best to enliven the piece."

### THE BANDMASTER OF HAWAII.

A PUBLICATION by Rudolf Pawek in Vienna gives interesting details of his visit to the Hawaiian Islands. He finds that no matter how much the natives and the strangers may differ in political and trade questions they are as a unit on the question of music. They all like it.

The source of the musical life in Honolulu is Professor Heinrich Berger, the bandmaster of the Hawaiian Government Band. This Heinrich Berger was born in Berlin, Germany, August 4, 1844. After studying music he became a member of the Second Infantry Guards. During this time he studied thoroughbass privately and in 1867 visited the Conservatory. Under Wieprecht he made a tour through Saxony and Thuringia, and then went to the Paris Exposition, where the Prussian band had its well-known success in the contest between fifteen military bands. On his return to Berlin Berger passed the examination for military kapellmeister. It happened that in 1872 King Kalakaua wrote to the Prussian War Department asking to favor him with a capable, experienced kapellmeister for Hawaii.

Among eleven competitors Berger received the preference and a five years' furlough from the Prussian Government. When he arrived at Honolulu in 1873 he found that he had a hard road before him. There were many islanders who had talent, but knew nothing of music. He was a painstaking and conscientious man, and with the strict Prussian drill he succeeded in having a good band at the end of five years, when he took his leave for Berlin. He had married in the meanwhile, but as his wife could not stand the rough climate of Northern Germany, Berger accepted with pleasure a call for his return to Honolulu.

His aim was now to make of the band an élite corps, and how well he succeeded was proven by his visit with the band to San Francisco in 1883 to take part in the great gathering of Knights Templar. The Hawaiian band was awarded the first prize, although twenty-three of the best American music bands were at the conclave.

The organization had a setback when in 1893 the republic was declared. The musicians declared that they could not play any more under the new order of things. Berger had to engage new musicians—they were mostly German—to keep up the band. Soon many of the old members came back to their much esteemed director, and the band can be heard now in full accord with the demands of the best musical critics. Honolulu shows due appreciation of Berger's creation by flocking daily to the concerts in the open air.

Berger has had an eventful life. He was present at the coronation of William as king, took part in the war with Denmark in 1864, also in that with Austria in 1866, and finally in the conquest of France. He was present during the battles of Gravelotte and Sedan, making the entry with his regiment into Paris, and then returned to Berlin. Professor Berger is now one of the most popular men of the Hawaiian Islands; he was much feasted and complimented on his recent fiftieth birthday. He is a composer, and the Hawaiian National Hymn is one of his works. On the evening of that day there was held a great reception at the Hawaii Hotel. The band played the Hawaii Hotel March, by Berger, and overture to Rossini's *William Tell*; the male chorus Society Harmonie sang a song by Stunz, and *The Day of the Lord*, by Kreutzer. The band from the United States warship Philadelphia played airs from Robin Hood and the waltz *On the Mountains*, by Kannlich. The Hawaii Quintet Club sang the Kanaka songs *Like no Like*, *Ninipo*; *Hoonipo e-ke Aloha*; *Aloha Oe*, *Aloha Oe*. These songs are from a collection of native songs by Berger.

Then the two bands played together Philadelphia



March, by Berger; Light Cavalry, by Suppe; Recollections of the War, by Berger; Washington Post March, by Sousa; the Star Spangled Banner, and Hawaii Pono, by Berger.

#### ORGAN RECITALS.

THE number and genuine musicianly interest of organ recitals during the past season in New York have threatened with a little rivalry our predominating friend, the piano. Organists are beginning to find out that to be recognized as worthy musicians they must do something more than preside efficiently through a church service on their instrument. Somebody set this fashion—the fashion of afternoon recitals—not so very long ago, and the brethren realize that in order to maintain reputation they must keep pace. Therefore we have had quite a plenitude of organ recitals, and the indications for next season point to more. They are interesting and educational, and unfold many pleasant things. Occasionally we find things not so pleasant, as, for instance, when we meet organists addicted to the sustained use of the tremolo stop. Sometimes we get the vox humana in doses that set the teeth on edge; but the principal abuse noticeable with organists of late, particularly during church service, has lain with the tremolo stop alone.

This irritating wavelet, which, while it keeps our senses a-shiver, ripples over many a defect in performance so as to effectually conceal it, is the most aggravating of organ nuisances. There have been musical people more times than we could count lately who have been forced out of a building unable to endure longer this inartistic shudder. It seems a crude accusation to bring against organists that they should call with such reckless continuance on an effect which is of so great emotional potency in its place; nevertheless it is true. A good many organists have evidently strung up their own sensations to a point of morbidity where a serene fixedness is dull and un-moving, else why should we have so much tremolo stop? The truth is—to make an unintentional play upon words—this stop has got to be stopped, as we have reached a point where we can stand it no longer.

We all know the limp sentimentality of some piano players who shrink from a bold, firm mass of chords and only enjoy the trailing of arpeggios over their sickly responsive keyboard. We are not now treated so lavishly to the vibrato by operatic singers as we were once upon a time, but both these abuses strike us even less harshly than when we hear a compact, massive, imposing episode on a majestic instrument like the organ vitiated by the use of this subtly uncertain tremolo.

The thing makes us nervous in advance, and the wonder is that if organists have allowed their own musicianly judgment to undergo perversion they have lost also the discretion to consider the judgment of others. Any educated player might be supposed to remember that however much he may have learned to like the prolonged use of the tremolo stop it is pretty apt to drive the average musical person out of the building. But they remember nothing except to keep it in perpetual action.

When we hear the poignant vox humana piercing without rest through themes where it has no possible business the effect is distracting. Out of town organists, players by the sea and on the mountain, where we are now going, are painfully addicted to this vox humana and tremolo. They believe in striking at the very top notch of emotional sensation and keeping you there at tight tension. Sometimes they don't keep you there. The people go out. When asked afterward, "Was it the heat?" they say, "No, it was the vox humana and tremolo stops."

And some of these organists play very well, and are frequently imported from the city. They furnish an excellent excuse, however, to musical persons to stay away from church.

Now we would earnestly invite the attention of good organists who are musicians and technicians both to the artificial pitch which it is obvious does prevail. We need to husband our sensations and keep our nerves in smooth order, and it is an inartistic shame to have our high-strung forces dissipated to make the morbid organ player's holiday. Attend, gentlemen, with judicious restraint to your registration, and be nicely, artistically sparing of the tremolo and vox humana stops. You have been so lavish with them, we could almost afford to do without them altogether for a while, but we must not seek relief in unmusical extremes. These stops have their enormous artistic

potency, and the exaggerated use which robs them of their designed effect and contrast is a musical barbarism which we hope will not crop up another season.

We want them in their proper place, but we will rise up and make musical mutiny if our nerves are further jangled by their everlasting assertion in places where they become a violation of art.

#### SUMMER RESORT MUSIC.

OPERA and concert goers who have been surfeited during a long season, those who have sought every opportunity to submerge themselves in what Nordau calls the "tonal bath," really greedy music lovers, rise up at this juncture of the year and declare: "No, not a note, not another note of music during the time of holiday. We have had more than our fill to last us until the next season begins."

But this is a little more than they mean if they really come to think about it. What they do mean is that they want no more serious music for a time, nothing to tax the brain or stir the emotions deeply. The light music of purely simple rhythm and sensuous appeal will not come amiss to the most weary during the dolce far niente period, so long as it is decently played.

And so when they pack up their traps and forsake the haunting jingle of the roof gardens and the threatened possibility of "really good concerts at the Garden," and fly to sea or mountain, if this were all they had to face there would be nothing but satisfaction. But alack! poor glutted mortals, you have turned your backs on Scylla only to be wrecked on Charybdis. Have you forgotten the hotel orchestra? "But we are only going to a small hotel," will be replied. Never mind, if it be a hotel nowadays, big or little, it will have an orchestra.

Now an orchestra in the view of the summer resort hotel man of this latter day does not mean, as it did a dozen years ago, the playing of dance music every evening in capital time and tune; it means the attempt at operatic programs—and, heaven save the mark! sometimes the classics are invaded—on the hotel piazza morning and afternoon by a ramshackle band scratched up from various outlying points of the Union. There will be an Omaha flute and a Hoboken violin, a clarinet from a Chicago theatre orchestra and probably a bass fiddle from Milwaukee. They will all have come to New York for summer engagements, and probably the first time the full personnel of the band meets will be on the piazza for the first so-called concert. There will be no rehearsal; the leader of the orchestra, who is usually one of the performers, will say, "Have you ever played this or that?" and the men say, "Yes," and up strikes the number.

Do succeeding days make things any better? Not a bit of it. They never rehearse. It wouldn't often make things any better if they did, for half these men are entirely incapable of performing, with any amount of opportunity, even the nauseating and pretentious Bellini and Donizetti fantasias which form much of their stock in trade. They have an intrepidity which turned in another direction might move worlds. For the sake of variety they plunge into Gounod, Bizet and Massenet, and sometimes they lay their grimy, reckless hands on a Beethoven andante or a Händel aria simply because these names look well on the program, and the program at summer resorts is the thing—that is, in the view of the hotel proprietor.

To consider his establishment a success this proprietor will expect every day from his leader of orchestra a bill of fare which he considers quite as impressive in scope and variety as that served up by his cook. He knows imposing names from having seen them in print, and there must be a certain sprinkling of those. Trovatore, Sonnambula, Lucia, et al., he will take at his own risk, for in Italian opera he is an unshaken believer, and who doesn't want that won't know what music is. Simple gavots and minuets, strains of Strauss or Gungl, he abolishes completely as little trinkum-trankums which have no place on a program of such musicianly scheme. Occasionally the orchestra lacks pieces for the performance of certain numbers, but that doesn't deter them any. They don't mind giving you the tragedy of the Prince of Denmark with Hamlet left out. It's all right so long as there's nothing left out on the program which contributes to the pictorial effect, and so long as no man from a feeling of timid conscience will beg to be left out of the performance. This no man ever does.

And here lies the relief to which the musical me-

tropolis flies. There's no getting away from it. The hotel orchestra is put forth as the most dazzling part of the summer resort scheme. Small houses feel they must be in the race and are ambitiously scraping the orchestra together and sticking up their programs too. You hear of an orchestra and think it means simply for dancing, and you don't dance, never enter the ball room, and so will not be disturbed. Don't deceive yourself. You have the orchestra with your morning paper when you fain would sit quiet in the cool, and you have it with your afternoon siesta, when you would that all the world stood still.

If the musical people suffered their tortures for the benefit of the unmusical the popular idea might have it that there was some virtue in the project still. But they don't. Those who know little of music and are away on pleasure bent will always prefer the light, popular strains which set the heel to tapping and the head to nod, and are bored by anything else. It is then simply a case of boredom or affliction, and still the hotel orchestra, with the turgid, ambitious program, is widening its path instead of dying a natural death from general disapproval.

Of course those of no musical education stand very much in awe of an idea; they feel the boredom, but are timid to express it against what they are told is very fine music. It is this that keeps the thing alive. Those who do know the difference are often caught in a trap, and spend what ought to be their complete relaxation in running round it and burrowing their heads out of the noise—that is, if they don't decide to make their escape and try another resort, where they will be sure to find at one epoch or another of the season another orchestra.

"Have you," wrote a musician of sad experience to a hotel manager recently, "an orchestra?" "We have," replied the manager promptly, and falling to the bait, "a very fine orchestra, which plays the best classical programs twice a day, and is so extremely full that it can be heard for miles around. I know you will be delighted."

This musician did not go. Existing circumstances make it hard for him to know where else to go and escape the nuisance.

A few leading resorts have fair bands. There are a few very capable string orchestras scattered about which play dainty programs with refinement and taste, and at neither place does the tired-of-music New Yorker suffer. But the majority of these summer orchestras are vile in their performance and daring in their projects, and it is to such mercies that the satiated New York musician is now fleeing in all unconsciousness to commit himself.

#### ABSENT MINDED MUSICIANS.

A VON WINTERFELD has gathered a number of anecdotes relating to prominent composers and musicians who were as much distinguished for their absent mindedness as for their musical talent. There was in the past century Friedemann Bach, the most talented of the sons of the great Johann Sebastian Bach, whose distraction was simply incredible. When Friedemann Bach was organist at Halle, a position which required punctuality, it was expected that he would have trouble as a result of the muddled state of his thoughts. It was nothing unusual for him to stop playing the piano when called for church duties by the people he lived with and to walk to the church, entering on one side and leaving it by the opposite door, going straight home again to his piano. His blower kept the key to the organ and an organist handy to take Bach's place when these slips of memory occurred.

One Easter Sunday things went wrong. Bach went to church early and sat down in a chair on the women's side, awaiting the gathering of the devout. He sat there deep in reverie, with the organ key in his pocket, while the crowd gathered, the bells tolled, and when it was past the time for the prelude to be played, everybody looked toward him, winked at him and shook their heads. He also shook his head, looked around and quietly remarked: "I wonder who will play the organ to-day!"

One day Bach called on the future Music Director Rust, at that time studying at Halle and attending to Bach's correspondence in gratitude for the lessons he received from the master. "Look, dear Rust," Friedemann said to him, pulling out of his pocket a letter which he gave him, "here I have received quite a good offer from Rudolstadt for the position of Kapellmeister; reply at once that I will accept." Rust read the letter and was happy to note the favorable points of the offer to his teacher and then hap-



poned to look at the date. "But this letter is over a year old!" he cried. "Indeed?" said Friedemann surprised; "then I must have had the letter in my pocket ever since and forgot to give it to you to answer."

Among the absent minded artists of later times the celebrated singer Lablache was the most notable. While he resided at Naples the king often sent for him, as he enjoyed the singer's pleasant disposition. One day he called at the palace, having received an invitation, and was waiting in the general hall for the king to send for him, talking meanwhile with the people of the court, and asking permission to keep on his hat as he was suffering from catarrh. Suddenly a lackey called out: "His Majesty desires the presence of Signor Lablache!"

Hastily the singer arose, and forgetting that he had his hat on his head, picked up another, which he carried in his hand to the presence of the king. He was received with a hearty laugh, which disconcerted Lablache somewhat. But he quickly recovered and asked what had occasioned his majesty's hilarity. "My dear Lablache," the king said, "tell me, which of the two hats is yours—the one you have on your head or the one in your hand; or do you carry two because you fear that you may forget one?"

"Ah! Maledetto!" cried Lablache, seeing now what was the trouble. "Two hats are indeed too much for a man without a head."

### Frieda Simonson.

THE talented young pianist, Frieda Simonson, never failed to give the greatest satisfaction in her playing of the works of selected composers. At a recent concert in Boston she played compositions by Chopin, Moscheles and Schubert-Liszt, meeting with the approbation of the critics and the general public.

The Boston Transcript says of this occasion:

Miss Simonson, the most celebrated of youthful pianists, possesses musical intelligence, and a dainty and at the same time powerful touch, and both these qualities have been cultivated and improved by her studies in Berlin.

The Boston Traveller says:

Miss Simonson, who was born in Berlin, Germany, is really a marvelous player for one so young. She has an admirable technic, a fine touch and a remarkable degree of power. She also plays in a musicianlike manner, showing great intelligence and a fine conception in her efforts. Besides the Chopin number, with cello, she played for piano solos allegro, Brillante, Moscheles, and Wobin, Schubert-Liszt. She was enthusiastically applauded and recalled, responding with extra numbers.

From the Boston Post:

Miss Simonson, who had been credited with being a skilled pianist and a marvel for one so young, sustained her critics by some fine work, which showed her to have a rare command over the instrument. Grace and elegance characterized all that she did, and everything was artistic in her performance.

**A Minneapolis Recital.**—The recent piano recital given by the pupils of Miss Bertha A. Rathbun was a very pleasant affair and was enjoyed by a large number of their friends and parents. Miss Rathbun may well be proud of her class, as it did good work. Assistance was rendered by Miss Grace Ulmer, Miss Jane Redfield and Jesse W. Shuman.

**Death of Charles Goffrie.**—Charles Goffrie, a well-known violinist, died on June 8 at a retreat in California, at the age of seventy-four years. He was a native of Germany, and being considered talented he met in his youth most of the great musical lights of that time. He came to America about twenty years ago. He played in the orchestra of the then Kellogg Grand English Opera in 1876, and then settled in San Francisco, where he has been teaching since. He was a fine musician, a connoisseur of violins and a collector of valuable instruments and bows; the value of the collection amounted at one time to \$10,000. He died poor, having been admitted about a month ago to a German retreat near Oakland. A benefit was tendered him by some San Francisco people, but the concert realized only \$100.

**An Unexpected Fortune.**—Murray M. Greek, a mason, at South Bend, Ind., has stumbled onto a small fortune rather unexpectedly. Last September he built a stone wall under a house for George Nedd, of 781 East Cedar street, and took in exchange for the work an old violin that has been in the Nedd family for years, and was supposed to be worthless. Greek took the instrument to a music dealer for repairs, and jokingly stated that the instrument had cost him \$300. To his amazement the dealer offered him \$650 for his bargain. The offer was refused, Greek thinking it a joke. Recently a Chicago music dealer came here and made Greek an offer of \$1,500 for the violin. Greek again supposed he was being laughed at and threw the Chicagoan out of the house. To-day however, the fact was impressed upon him that he really had a rare prize, and the violin is declared by experts to be worth more than \$1,500 and at least 400 years old. Greek has not as yet sold it, being advised to hold on for a higher offer.—Chicago Times.



THE PASSING OF NORDAU.

Nordau is Lombroso gone mad.—ZANOWILL.  
If you begin to talk of Nordau you fall into his vice of abusiveness.—W. D. HOWELLS.

NORDAU again? Yes, and I hope most earnestly for the last time! I gave you over a year ago an epitome of "Entartung." Since then Nordau has been Englished, and bade fair to become a fad. Indeed in some circles he has rivalled Trilby as theme for discussion, and when our intellectually inclined young folks are not wheeling they are given to conning "Degeneration." Nordau is talked all over this broad land, and his opinions on Wagner, Tolstoi, Ibsen are bandied about by those iconoclasts who believe with Beaumarchais, "Calomniez, calomniez, il en reste toujours quelque chose," which is a polite way of expressing the Voltairian formula: "Throw mud, keep on throwing mud; some of it is bound to stick."

Now the danger of this is greater than Nordau's critics believe. It is all very well to pooh pooh the vain little renegade Jew, but the truth is his "Conventional Lies of Civilization" and "Paradoxes" were eagerly read in this country, and his blood and cast iron theories about art and social life enjoyed. To the uncritical person I consider Nordau a very dangerous writer. His indisputable cleverness, facile, cheap, tawdry style, his wide, superficial reading and knack of quoting, and above all his brilliant handling of half truths—these are apt to be misleading and, to youthful minds, positively pernicious. With all due acknowledgment to Mr. Anton Seidl, I think the Wagner conductor allowed himself to be angered at Nordau's strictures on Wagner and literally became speechless with rage. I refer, of course, to Mr. Seidl's share in the *North American Review* for June. A symposium on Degeneration was published, Mr. Kenyon Cox, the well-known painter, and Mr. Mayo W. Hazeltine, the able book reviewer of the *Sun*, being associated with Mr. Seidl.

"I recommend you to read Mr. Cox. He lands his man at every lunge of his pen."

Max Simon Nordau is only our old enemy the Philistine disguised as pseudo-scientist and endeavoring to attack the stronghold of art from a new vantage ground. Art and science have never been interchangeable terms—co-related as they really are. But there are types of the scientific mind so arid, so antagonistic to the creations of genius that a sort of artificial taking of sides seems to be assumed.

Nordau has, despite his varied reading and experience, a petty, provincial, even parochial mind; his soul lives up an alley, he is utterly without imagination and would take the yardstick of the linen draper to measure art works. But after all you cannot blame the man for his lack of imagination. That is congenital, like blindness or deafness. It is his priggish insolence, his filthy insults, leveled at men, living men, whose shoestrings he is not worthy to unlatch, that I resent.

This contemptible specimen of a literary man turned bad scientist has failed in everything he has undertaken. Like his so-called master, Cesare Lombroso (whose real name is Aaron Levi), Nordau has attempted plays, novels, poems and other sorts of creative work. And dire failure attended his every effort. Do you wish to know why he hates the Decadents in Paris? It is because he was never tolerated in their circles. Even amiable old Paul Verlaine,

Verlaine the Chopin of the gutter, snubbed the Hungarian's impertinent personality. He is hated in Berlin as he is in Paris. In Paris he is not allowed even access to some of the libraries. In a word, this Nordau is a literary Ishmael, a wandering Jew, disenfranchised of his religion and his nationality, his hand raised against all men and his heart full of envy at the mere mention of original talent. Judge, then, for yourselves the character of this self-deluded and bitter charlatan—for as charlatan he is regarded by all scientific men—men who do not care a fig for his literary prejudices, but estimate him purely by his scientific pretensions—and you will see the very large hole in this millstone which made such a splash when it fell in the bog among the frogs!

I dislike excessively to dilate upon the personal side of this old woman scold, who is absolutely without the saving grace of humor, else would he not be conscious of the folly of writing over five hundred pages to prove that the whole world of culture is crazy! You know the fate of the fool who spat in the wind. And the aggravating part of it all is that Nordau tells us nothing new about genius. Whoever claimed that genius had a well balanced temperament? Since the memory of man runneth not to the contrary, to use a good old Blackstonian phrase, genius has ever been allied with more or less mental eccentricity. But the two rag-bag scientists, Lombroso and his Man Friday, Nordau, knowing full well that nothing fails like failure, proceed to drag genius into their court of law and label it with all sorts of new and fearful sounding names. A genius now suffers from ego mania, megalomania, paranoia and God knows what else. He is a degenerate, whether he has the God-like mastery of the English language like Swinburne or slept in the gutter like Villon. Wagner is catalogued as the most degraded specimen of the lot, while Tolstoi, great, striving, troublous, star souled Tolstoi, is suffering from a choice variety of mental diseases—some of them unnameable here. Of course you cry aloud, "These fellows are fools or knaves!"

They are both, but they are dangerous because they cloak their attacks in a specious manner. They invoke the lordly name of science, they are full of names; their terminology is multifarious, and when Lombroso proves to you that Michael Angelo was a naughty old degenerate, and that Jesus Christ was a sufferer from "folie du Grandeur," then indeed you ask, "What next?"

Lombroso, or rather Signor Levi, began writing tragedies at the age of thirteen. He now keeps a private madhouse near Turin. There he experiments on men and women. He hates women worse than did Schopenhauer, and he asserts that the stupidest people are often very musical. This latter belief is shared by the tone-deaf Nordau.

Great composers, or even mediocre composers, were never stupid. Music requires more than a good ear, yet the dear Professor Lombroso finds among his patients one insane woman who plays on the piano original (?) melodies—ergo, all composers are insane or else of a low order of intelligence. This to show you the logic employed by this brilliant pair of worthies, who dub each other master and disciple!

Nordau commits a worse stupidity when he ascribes to Ibsen all the imperfections, shortcoming and inconsistencies of the poet's dramatic creations. There is more logic for you! Shakespeare, according to such mad reasoning, must have been a magnificent scoundrel!

Nordau, while pretending to be a modern among moderns, is really a reactionary. He despises the past, fears the future and hates the present. Although irreligious he attacks others for being the same. In his earlier works he made mock of all social institutions and revenged himself on his own lack of artistic talent by putting the artists very low in the order of the intelligent universe. He hates women; he hates the deference shown them; he quotes Kraft-Ebbing to prove that old world courtesy toward womanhood is a perverted form of vice. Following Lombroso, he would have early barbarous ideals of the subjection of the sex restored. Women, like children, should be seen but not heard. And here is atavism for you, for the Hebraic ideal of womanhood—the Oriental ideal I should say—was most degrading. Lombroso and Nordau betray their racial strain—as much as they may despise it—in this and other matters.



They are both bigots in art matters, and presently I shall let you see that Nordau is a profound ignoramus.

Worst of all is the stench of something perverse which lingers in the leaves of Degeneration. True Fleur du Mal, these leaves are continually suggesting something nasty—something unspeakably coarse. With a footnote he shatters a man's reputation for decency, and his innuendoes about Wagner, Tolstoi, Verlaine and others are positively revolting. Nordau reminds me of a man who has so long dived in strange diseases that he can't look at the sun without seeing scrofulous spots. Nordau reminds me of those wretched little boys who scribble words on walls. Nordau reminds me of men who are so steeped in vice that they cannot open their mouths without obscenities issuing therefrom. This Nordau is a very morbid person altogether, I fear.

His attack on honest, good hearted Maeterlinck was simply brutal, except when it was silly. The Belgian Poe of the footlights makes no pretensions to greatness. Greatness with a dangerous title was thrust upon him when he was called the Belgian Shakespeare. He is a prose poet of finest sensibilities; who plucks music from one exquisite chord of terror. But Nordau spears him and holds him up as a fine specimen of a degenerate. And then think of the mistakes made by this silly little man of the Avenue Villiers. He harpoons John Ruskin—John Ruskin of all men; he calls Rossetti a mush-headed mystic; and Walt Whitman, whom he has evidently never read, he calls a degenerate "loafer"! Then the arraignment of Chopin and Schumann as being writers to whom the erotically vicious are drawn; the blast at modern French art, furniture, house decoration and dressing. Even in the innocent Kate Greenaway dresses for children Nordau, with his garbage scenting nose, discovers evil. And you tell me that this man is not morbid?

He finds that men and women with a weakness for perfumes ear degenerates. They are, to use the elegant term of Max Simons, "Nosophiles." There is nothing we eat or say that is not classed as degeneracy. Even biting of the finger nails, or the innocent if ungraceful practice of children, thumb sucking—even these betoken dangerous mental derangement.

His treatment of Joris Karl Huysman is almost unparalleled in the literature of criticism. With the density of a bull charging a red rag, Nordau attacks "A Rebours" as if the book stood for the personal expression of M. Huysman's beliefs. The lack of humor might be excusable, but the ignorance of an author's evident intention is something that cannot be too strongly denounced. When Huysman painted so marvelously the young decadent, Des Esseintes, he knew far better than this shallow Nordau the conditions of his hero's environment. He knew the dangers of overblown, morbid culture. No one alive could have given us such a powerful portrait of a Baudelaire young man—to be Gilbertian. Did he not write "of modern literature in 'A Rebours' as a literature irreparably attacked in its organism, weakened by the ageing of its ideas, overworn by the excess of syntax, sensible only of the curiosity which fevers the sick, but nevertheless hastening to explain everything in its decline, desirous of repairing all the omissions of its youth and on its deathbed to bequeath all the most subtle souvenirs of its suffering?"

Could Nordau, the man without literary style, have said that better? Of what value, then, are his strictures on Huysman when he fails to see that the great Fleming-French writer has done in a masterly manner what this blind bungler from Budapest merely stumbled over?

As to the Oscar Wilde attack over which Nordau's admirers are croaking, that can be dismissed in a few words. Many of Wilde's acquaintances here and in London predicted his downfall as far back as 1880. So the good doctor's attack goes for naught; and why should it, for, as Mr. Zangwill truthfully says, Wilde and his crowd have brought bad odor on the master they professed, but did not follow or understand—the late Mr. Walter Pater.

There is no poetry in life, declares the stone-breaker, Nordau. Mysticism, bosh!—poetry, triviality; music—yes, when Bach and Beethoven write; and this brings me to a notable characteristic in Nor-

dau, whose tone has been said to be that of "Scho-penhauer chez Charcot, ou Heine, a la Saltperiere:" he always praises what is dead and what the world has stamped with the seal of its critical approval.

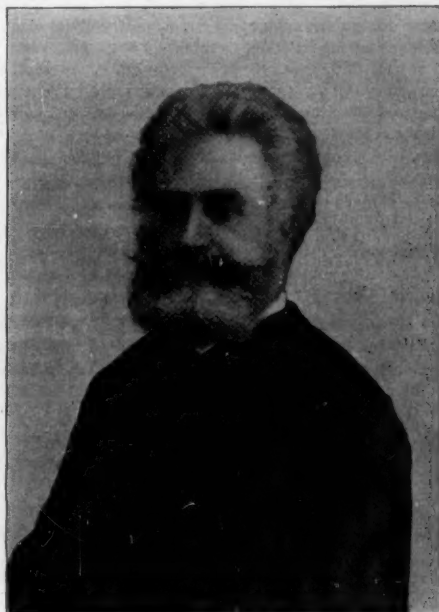
Beethoven is all right, he says, and so is Bach, and so is Goethe, and, of course, Schiller. He forgets Goethe's beautiful code of morals toward woman—possibly he indorses them; he does not remember that Schiller was such a degenerate that he only wrote well when he could smell rotten apples.

Ah! Nordau, Nordau, du Schlemihl! you are very human after all; you only quote favorable authorities. But would to God you had a funny bone!

Who was it said that Nordau's mares' nests lie thick as leaves in Lombroso?

The world would be a poor one if Nordau had been its creator. No rose color for poets or musicians; only his own whitewashed wall for an imagination. All mysticism is not false, despite his dictum. Carlyle wrote; "Except in figures there is no speaking of the Invisible."

Morel in 1857 was the first to define degeneration. Nordau has the whole literature up his sleeve. He hurls at you the names of Legrain, Sollier, Magnan, Charcot, Féré et al. But, alas! for all his pains he is



*your very truly  
D. H. Nordau.*

laughed at by psychologists and psychiatrists, and his book, with Lombroso's "Man of Genius," called curiosities of literature.

A bigger man than either Nordau or Lombroso came into the field in 1894. Wilhelm Hirsch, who completely contravenes the Lombrosian theory that "the oddity of lunatics has nothing in common with the fertility in novel ideas that characterizes genius."

"In different fields (as the author shows by detailed discussion) we see that the most diverse psychological elements constitute the man's genius, and that qualities which in one case make its essence are in others actually incompatible with its activity. There are, therefore, no definite psychological qualities common to all geniuses. One would seek in vain identical features in Bismarck and Paganini, in Mozart and Napoleon. Even within one type there are tremendous differences, Goethe and Beethoven, for instance, having been men of mood and inspiration; Schiller and Mozart, men of continuous activity independent of mood, working with will and critical reflection. The mental elements are identical in the sane and the insane, the difference between these classes of men being one of proportion and mixture. With strong obsessions one needs a strong will to keep sound, just as with a large body one needs large legs to keep active. The excessive sensibility of a Goethe

would have made a psychopath of him but for his extraordinary intellect and self control; with these additions it simply made him the mightier pattern of mankind.

"The logic which, because it finds hallucinations in crazy people, treats them thenceforward as an insane symptom, even where no other insane symptom is present, begs the question. Their existence in sane men should on the contrary be held to prove that they are not necessarily a morbid symptom. The 'simple enumeration' of geniuses with psychopathic traits, to prove the essential psychopathy of all genius [apart from the fact that by the same logic one could prove that being born on a Sunday, or having brown eyes, was genius' essential condition] is carried out with no pretense to exactitude."

The above is the expression of Prof. William James. It covers the ground.

The childishness of Nordau in finding fault with the refrain in poetry is something incomprehensible. He abuses Rossetti for using this refrain, and calls it "echolalia." Then Shakespeare and all the balladists were fiercely smitten with "echolalia"—a pretty word, by the way, suggesting Poe, another degenerate on Nordau's fatal index.

The best thing that Professor James said of Nordau was "that he is himself a victim to insane delusions about a conspiracy (vide the preface to Degeneration), and that he is an erotomaniac of the prudish sort, haunted by horror of other peoples' sexuality." That is very fine. I can see Max Simon grinding his teeth over the last—hypocrite and morbid sensualist that he is.

One more quotation from Mr. James: "The real lesson of the genius-books is that we should welcome sensibilities, impulses and obsessions, if we have them, so long as by their means the field of our experience grows deeper and we contribute the better to the race's stores; that we should broaden our notion of health instead of narrowing it; that we should regard no single element of weakness as fatal—in short that we should not be afraid of life."

Nordau is as a poser as was the late Mr. O. O'Flaherty Wilde. His pose is not the pose for beauty, but the pose for rottenness. He is a literary slop-jar.

Nordau's head has been enlarged at the expense of his heart. He reminds me of one of those Strasbourg geese whose livers have been overfatted—very fine liver, but a very sick goose.

His interminable manner of looking at life from what he calls the scientific view point is positively tiresome. He would weigh all, measure all, feel, test, touch, spy out and sneak under everything. For him there is no Holy of Holies, no Ark of the Covenant. All is hard, burnished, metallic, like a money changer's voice, and as inflexible as steel. I cannot believe that the mystery of life is meant to be understood. Your poet, your musician experiences it, lives it, for it is not through our reason that we harmonize ourselves with nature—rather through the emotions. Tell this to Mispogah Max and he will call you a degenerate. And do you know that I am beginning to entertain the notion that he has not read all the books of the people he so glibly denounces. There are many, many slips that I could point out to you if time and tide but permitted.

About all the talk of modern civilization going to the dogs, because of its nerves statistics do not bear Nordau out in his gloomy prophecies. We are told by great authorities that our nerves are not overworked, rather that they are not used enough; that it is the virtue of nerves to be excitable; that modern nerves are, if anything, under-sensitive. And of course you know that insanity prevails much in the agricultural districts—that the farmers' wife and daughter go to the madhouse and not the over-cultivated man of the city. Here again figures do not lie.

Of course the sacerdotal world must chuckle over this book, with its stigmatization of all modern art and literature as diabolical, anarchistic and subversive of morality. I do not doubt that Degeneration has furnished and will continue to furnish the



text for many a thundering sermon against Tolstoi, Ibsen and Zola.

"Even thine own brands thee as infamous and evil," cry parson and priest. But art does not want Nordau. He should have been a cheesemonger, not a critic.

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And now a horrid suspicion haunts me. Can this Nordau be laughing up his sleeve at the whole Western Hemisphere for taking him seriously? If this is so he is the greatest example of a submerged humorist on record.

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His portrait shows us a handsome, middle aged man with Semitic features and decidedly melancholy eyes. He is a bachelor, living in Paris, and is fond of athletics. He is at present writing a play. Heavens! what a chance for Ibsen and Maeterlinck!

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His smashing butterflies with his brutal axe, as in the case of the Decadents, was uncalled for. Why writhe in paroxysms over those delicately morbid ichneumons of literature? Who cares for their pretty painted bubbles which break so soon! For the most part their conceits are very entertaining, and every now and then a big fellow is hatched out—look at Verlaine. He, with a finer sense of humor, christened the movement "Cymbalistes," which is deliciously exact.

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Young musicians need not be alarmed at Nordau's attack on Wagner. It consists of nothing but warmed over criticisms of Hanslick, Nietzsche and other anti-Wagnerians. Nordau is furious because Wagner recognized the myth as the only foundation for his music drama. After abusing the present, as Nordau does, what can he expect of Wagner? If the composer had built his librettos on modern themes, Nordau would have called all heaven to witness that the Past—the age of romance, chivalry—contained the only fit material for chromatic treatment.

Nordau is positively idiotic when he speaks of Wagner's want of musical scholarship, his dread of genuine study, of counterpoint, &c. Good God! has the fool ever heard Die Meistersinger or Tristan and Isolde? Or does he know counterpoint when he hears it? I doubt it seriously. He presumes—Nordau presumes—to question Wagner's mighty musicianship. Presently I will lose my temper and say some of those abusive and nasty things Mr. Howells speaks of:

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In one place Nordau writes of "leit motifs coldly pasted together, as if by the labor of a conscientious registrar." When you recall the rich glow, the color, the abounding vitality and the marvelous contrapuntal knowledge displayed in a Wagner score, pity fills your breast for this ignorant savage, who, with all civilization at his elbow, prefers to sit in the darkened tub of his intellect and cry out: "Ye are all fools. I am the only true genius!"

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There are still darker depths unexplored. Nordau has, as is inevitable, imitators. In a serious German monthly, called the *Gesellschaft*, and in the January number, I find a remarkable article called "Bayruth and Homo Sexuality." It is by Dr. Oskar Panizza, of Munich, and contains the most unblushing allegations as to the personal character of Richard Wagner. Now Wagner was no saint—few musicians are—but if I were in Frau Cosima's boots I would either sue this Dr. Panizza or else have him soundly horsewhipped. His charges against Wagnerism are wholesale, and probably delighted the dirty mind of Nordau. There is a conspiracy of filth abroad, and it aims at the destruction of the fair names of men whose spiritual bread is our daily sustenance. These attacks have gone far enough; even Beethoven's character has not escaped the drag net of the muck hunters.

You will understand now why I am so serious and indignant about the Nordau matter. He is not a harmless writer, but a very dangerous one. With the factitious pretence of pointing out the evils of modern culture he has contrived to disseminate his own damnable doctrines of degradation. After reading him you wonder if the sky is blue, if children's voices are sweet, if Mozart will ever woo you, or Keats ever win you. He leaves an odious taste on your mental palate; and let us have done with the ill

favoured lout by quoting for his epitaph his own words about Richard Wagner:

"His fury has either ridiculously significant aims or simply beats the air. He either gives no earnest thought to improvement or hatches astoundingly mad projects for making the world happy. His fundamental frame of mind is persistent rage against everything and everyone, which he displays in venomous phrases, savage threats and the destructive mania of wild beasts."

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There you have Max Nordau epitomized by Max Nordau, and I hope the rest is silence.

JAMES GIBBONS HUNEKER.

### Archer Appointed.

AN event which is outside of the ordinary circle of things, especially in this country, has just transpired in Pittsburg. This event is the engagement of an official city organist for Pittsburg.

There has been a great deal of interest manifested in the outcome of the commissioners' work in selecting a man who could bring with him ability of such a character as would cement all factions into a harmonious unit. This has been accomplished in the wise selection of Frederic Archer, of Chicago.

Mr. Archer was here yesterday and signed an agreement which binds him as a resident of this city for three years. During this time Mr. Archer is to give two organ recitals each week, deliver at least six lectures each year, as well as drill and conduct through each season a large chorus for public concerts. Mr. Archer will take up his residence among us about October.

For the duties named the city organist will receive a salary of \$4,000 per annum. This is a princely price, when compared with the salary of Dr. Bridge, organist of Westminster Abbey, who receives \$1,500 per annum for his services, which consist of fourteen church services per week. However, Mr. Archer is worth all he gets. Before Mr. Archer returned to Chicago he expressed his views in the following manner:

"I believe that Pittsburg contains the possibilities of becoming the musical centre of the country. There is an unequal field and opportunity, and it was the desire to become identified with this great work which has had the greatest weight with me in determining to accept the offer of your trustees. There is not such another music hall in the country, and it is my purpose to do all I can to make it a centre of musical growth and development as well as amusement."

Mr. Archer was asked his reasons for making such a remarkable statement about Pittsburg. "Has Pittsburg any advantages beyond those possessed by Chicago or Boston?" "It certainly has," he replied, and then he continued:

"The musical opportunities and activity which will centre in the new music hall will be in the hands of liberal patrons of the art for art's sake. In other cities high grade entertainments have passed into the control of a class of musical 'entrepreneurs,' whose aim is to make money. Consequently the entertainments lose in spirit and attractiveness. What I have seen of your society here leads me to believe that it is appreciative. There is no society or true love of art in Chicago—nothing but business. You speak of Boston; I lived there two years, and it is vastly overrated in culture of every kind. Most of it is very superficial. I do not say but what some of the most refined circles appreciate the best in music and art, but I am talking of Boston as a whole. Of course, high class entertainments are well patronized, but that counts for nothing. You had a season of German opera here. So did they. People will always go to that kind of thing for sure if it is sufficiently expensive. We have been having the Thomas concerts in Chicago. They were liberally patronized, but I am satisfied that not more than one in 100 of the audience really understood and enjoyed what they heard."

"I do not expect wonders of the Pittsburg public, but I believe it capable of intelligent appreciation and will strive to make my work educational as well as entertaining. I do not believe in superæsthetic programs, which only a select few can understand. I wish to arrange mine so that there will be something for everybody to appreciate. They will be briefly explained. A lighter work, well and artistically performed, receives a new interest and meaning, and is the first step toward something higher. The organ, more than any other instrument, is fitted for this kind of work on account of its numerous orchestral and other effects. The illustrated lectures will also be of immense advantage in this work. The history of music, orchestral analyses and like subjects will be treated in language which everybody can understand."

"I do not wish you to think that this feature of the work will be made to overshadow the amusement which the people of Pittsburg undoubtedly have a right to expect from their magnificent new hall and instrument. I think the recitals will prove sterling attractions, and that the other things will be an important aid to that end. The organ

should be a splendid one, not the largest in the country, but placed to advantage. The Auditorium organ in Chicago is inefficient, though larger than the one we will have here. So far as I am able to judge, the acoustic properties of the Carnegie Hall can scarcely be improved upon. Of course it will be necessary to wait for the organ to pronounce definitely upon that. I believe there is a field here for splendid results. The possibilities are almost inexhaustible. The project is under splendid and liberal auspices, and I feel as if here is a chance to perform the valuable work of my musical life."

Some time ago the question of style, architecture and make of organ was the perplexing thought, and as the committee appointed to decide this important matter was made up of gentlemen who know a great deal about notes which, although sound, are not musical in their character, the prospective position of the organ was very much criticized.

Now, to have saved the committee the trouble of making alterations in the plans—a practice which too often results in worse mistakes—would it not have been better to have first selected the organist for the place, then, given the matter of organ construction into his hands?

But the organ, which is of the finest, and was made by the Farrand & Votey Organ Company, is almost ready to ship and be erected in the Carnegie Music Hall. Mr. Archer's coming here in such a capacity will certainly do much for musical Pittsburg.

SIMEON BISSELL.

**The Festival at Troy.**—The report of the New York State Music Teachers' Association Convention held at Troy reached THE MUSICAL COURIER office too late for publication in this issue. The full details will be printed in next week's issue, July 10.

**London's New Singer.**—Mlle. Maria Lafargue, whose London performance in *Guernica* has excited admiration, was born in the Basque provinces twenty-three years ago. Her musical capacity was discovered by the Comtesse de la Rochefoucauld, who sent her to study at the Conservatoire, where she won the first prize for opera, and last year she was immediately engaged by the National Academy of Music, where she created *Desdemona* in *Othello*. She has a fine face, a voice strong and pure and dramatic power of a high order.—*Exchange*.

**Saint-Saens' Menagerie.**—Whether true or not the statement in the foreign papers that Dr. Saint-Saens has composed a humorous Fantaisie zoologique entitled *Le Carnaval des Animaux* opens up a very happy idea. The slow movement is said to be *The Approach of the Lion*, but the alleged third movement, *The March of the Tortoise*, ought to be even still slower. The first movement is said to be devoted to the elephant, the scherzo to the kangaroo, and so forth. It would be a pity if the story were only one of cock and bull.—*London News*.

**A New Work.**—The first performance was given at Covent Garden last Saturday of one act of the opera *Petruccio*, by Alick McLean, a Scotch composer of only twenty-three years. It is the winner of a prize offered to British composers, and its production has been awaited with considerable curiosity. It is a light, pleasing composition of genuine musical merit. It contains crudities, and some portions were poorly presented, but it introduces a composer from whom striking work will probably come later, and the audience received it with much enthusiasm, and greatly enjoyed the confusion of the youthful composer when he received the prize from Mme. Patti and congratulations from Sir Augustus Harris.—*Sun*.

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### Technic.

FROM the viewpoint of the artist, all the world is included within the realm of art, in so far as art is striving toward perfect expression. For this men are working, each in his own way. If they are earnest workers they devote to this end every energy of their existence; they apply to its attainment every faculty with unflinching faithfulness. Even the child learning to walk strains muscle and nerve again and again in its various attempts. When it can walk with ease and enjoyment it has accomplished an artistic task. The man in business, by years of application and practice, becomes an expert in his dealings and manipulations; he becomes an artist in his line.

Speaking broadly, an artist is therefore one who, after applying his whole self to the attainment of an object, becomes so perfect in the means, mechanism or technic that he can give full expression to his ideas with perfect freedom.

In the attainment of one kind of mechanism limited range is given to one's ideas, and in the attainment of another kind of mechanism infinite range is given. A cobbler, perfect in mechanism, can express his ideas only in various kinds of shoes; a pianist, perfect in mechanism, possesses a power with which he can express all that is great and noble in life, all that is sublime and ideal in aspiration.

Psychologically, association considered as the beginning of habit is the means to a mechanism. To form a habit association made once or twice is not sufficient; it must be made times without number. Association first gives chaotic material a definite form, which persistent association makes habitual to our natures. By this perfectly natural process we become possessed of a way of action, a means to an end. Ideas and acts become so closely united that they follow one another without the intervention of consciousness, the will being needed only to start the series. Habit transfers ideas and acts from the world of consciousness to the world of unconsciousness.

The object in doing this is to relieve the mind from the burden of the how and allow it to work freely in the realm of the what. Therefore as the formation of a mechanism is a perfectly natural process, the presence of mechanisms in our nature is unavoidable. The use of these different mechanisms as tools makes all our actions more or less artistic. Now the question arises why we call some men artists and others not. Sculpture, painting and music are the "art sisters three," but among the arts we also find architecture, poetry and the drama. The mechanic and the musician may have equally perfect mechanisms, but the fundamental distinction between them lies in the different ends to which they apply their mechanisms. The high aim of the artist is to embody the idea of organic life. Other occupations have lower ends in view. "They have no free value," and can only lead to the production of an article. To be what is called an artist one must animate with independent life such materials as stone, colors, tones and words. How to do this constitutes artistic training. There is divine fire in many a bosom, but it is too often smothered because never freed. It consumes itself within its narrow bounds, because never afforded an outlet. The magic hand of technic alone would open gates and channels and so allow full expression. After a technic has been acquired, bounds are set for this freed activity. With a perfect art technic at command one possesses a means for the fullest and freest expression possible. The acquiring of technic therefore should be to the artist a great responsibility, a sacred duty, for once having mastered it, he is to enter the widest and grandest field of the universe.

The technic of the sculptor and painter involves primarily the training of the mind and the eye; the hand, with comparatively little training, will then execute what the mind, guided by the eye, dictates. The poet's training is almost entirely mental. The actor and the musician require mental and physical training. True, the actor is obliged to discipline all muscles of the body, and the musician only those of the hand and arm or the throat and mouth; but if all muscles were obliged to attain the same degree of proficiency as those of the pianist's hand the actor's life would have to extend over ages of time. The musician's mental discipline, far from being insignificant, as is often supposed, is singularly severe. Therefore the musician must be

trained physically and mentally; physically more than any other artist, and mentally quite as much so. To acquire a technic of the hand "fit to grapple with the appalling difficulties of music" is a long and complicated task; to acquire what might be called a technic of the mind, or the concept, is no less complicated.

The history of technic shows us that some music educators have laid the weight of stress on the physical and others on the mental training. The necessity of technic was recognized in the latter part of the seventeenth century. Bach was the first to have a thorough comprehension of the hand structure. Haydn, Mozart and Clementi open the second period in the history of music technic. Haydn and Mozart began the modern era by breaking away from previous religious spiritualism and thereby broadening the conception of musical art. There was established, therefore, a greater necessity for technic. Mozart and Clementi were both eminent performers, and being rivals were the founders of two opposing schools. In Mozart, the representative of the Vienna school, technic and conception were in true harmony. In Clementi, the representative of the English school, technic was more predominant. The Viennese school, under Mozart's successors, Hummel and Moscheles, developed the mechanical to such a great degree of perfection that a rupture between technic and conception was beginning to be apparent. Still later with Czerny technic began to be cultivated for its own sake.

The English school, beginning with the great technical perfection of Clementi, developed a higher tendency of conception in Cramer. Beethoven stands between these two schools, and, like Bach and Mozart, aimed at a harmonious coalescence of conception and technic. He developed his technic only to such a degree of perfection as was necessary to fulfill the requirements of expression, and has been sometimes accused of negligence in regard to it. His fear that the high development of the mechanical in piano playing would banish all genuineness of emotion from music did prove true. It would have seemed strange, however, if technic had halted in its development.

The brilliant virtuosity of the last representative of the Viennese school made technic almost a separate branch of art. The third period recognized that technic had attained its high development to the neglect of expression. When expression was developed, however, technic in turn was found inadequate. The field of earlier technic now appeared almost like a "microscopic portrait" in comparison to the new demands that arose. What seemed like tremendous efforts to earlier masters now served as a starting point of interest to pianists. For a considerable time the display of mechanical skill alone was the aspiration of the performer, and the demand of the public. Droyschok, in his later years, finally made technic subservient to idea. Liszt now came forward as the high priest who united conception with technic. Schubert, Chopin, Mendelssohn and Schumann then crowded into the ranks to help maintain "a spiritual counterpoise over against the extravagances of virtuosity."

Although technic and conception now stand on an equal footing, it is affirmed by some that the development of the former alone is tendency of modern times. One prominent music educator in particular goes so far as to claim that keyboard practice is a waste of time, and that the development of music conception is the only necessity for virtuosity. "Nature will work out the means," he says, "if we will only accustom ourselves to music thinking." So strongly does his mind dwell on the music idea that technic becomes to him something to be despised. How difficult passages can be executed by mastering them mentally will ever remain a mystery to musicians who have attained any degree of proficiency; and how a music conception can be developed by simply grasping in the air, as it were, will ever remain a problem to psychologists. In an argument for mental technic, the late Hans von Bülow is cited as being able to perform a piece of music after having read it through away from the piano. Hans von Bülow's hands would not have been such obedient servants of his mind had they not for years been severely subjected to training. It would have been a pity indeed if his stored up power had been of no use.

Thus both physical and mental power are absolutely necessary for the musician. Physical power alone is sad indeed,

but mental power alone is perhaps still sadder, for the energy that might produce great results is spent in struggling with stiff joints and untrained nerves, or remains wholly passive. A technic equal to the highest demands can be acquired only by hard, ceaseless, patient practice, combined with mental insight and concentration. In the service of the loftiest ideal technic then fulfills its proper function by making the fingers a perfect means of expression.

IRMA HADZITS, University of Michigan.

### PRIZES FOR MUSICIANS.

#### An Opportunity for Composers.

THE extraordinary reputation gained by the Æolian within the last few years among the best class of professional and amateur musicians in this country and in Europe is due chiefly to the capacity of the instrument to reproduce the musical idea in its musical sense without the defects of automatism.

The past 100 years have given us innumerable cases of musical instruments operated by mechanical devices, which in many instances gave an exact reproduction, but these instruments were all automatic in the sense that their reproductions were purely mechanical repetitions.

The Æolian occupies a position entirely distinct from the automatic, mechanical, reproductive machine. It is an individuality because it enables the individual musician or player in utilizing the mechanism not merely to reproduce the composition, but to perform it as he wills; that is, in accordance with his musical intellectuality or his conception of the intentions and purposes of the composer.

In the development of the instrument its repertory has invaded the realm of all classes of classical compositions, such as the great standard symphonies, the renowned overtures and great piano compositions and arrangements of operas, including the unrepudiated works of Richard Wagner, such as the Tetralogy, the Meistersinger, Tristan, &c.

It may be of interest to the musician to learn that the compositions played by the Æolian are arranged for the perforated rolls used in conjunction with the mechanical devices from the scores of the works themselves, and not from any arrangement of the piano. That is to say, there is no paraphrasing.

Up to date the manufacturers of the Æolian have had all their adaptations and arrangements for the Æolian made under their own auspices, but, desirous of obtaining a variety of ideas, they are now offering the following prizes to composers, who are invited at the same time to inspect the Æolian at 18 West Twenty-third street in order first to study its capacities and resources:

For the best arrangement of a classical overture of Beethoven, Schumann, Wagner, Rubinstein, Tchaikowsky, Saint-Saëns, Brahms or any great composer, \$100.

For the best arrangement of a classical waltz, either one of Chopin's waltzes for the piano or a great orchestral waltz of Strauss or Rubinstein or such, \$100.

For the best arrangement of any part of a great modern symphony by Tchaikowsky, Brahms, Saint-Saëns or a symphonic movement or symphonic poem, \$100.

For an arrangement of a classical march by Schubert, Raff, Rubinstein, Richard Wagner or others of standard authority, \$100.

The prizes will be awarded in the usual method by three judges, one of whom is to be selected by the Æolian Company, another by THE MUSICAL COURIER COMPANY, and the third by these two judges.

Their names will be announced hereafter, and in the meantime those composers who are reflecting upon a competition are invited to visit the Æolian Company in New York city or any of its numerous branches in the large cities of the United States, where the same courtesies will be extended to them that are extended at the New York offices.

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**Virginia Claire.**—Virginia Claire, solo autoharpist, has been engaged to make an extensive tour, beginning September 9, and traveling with her mother, Mrs. Lulu Wenton, the reader. The route will extend to California, thence through Central America, British Honduras, back to Texas and over the Southern States. It is their intention to remain out nine months. Mr. William H. Case, the manager of the autoharp studio, avers that Miss Claire is the first child solo autoharpist to enter the field.

**Damrosch at the Academy.**—It looks now as if Mr. Walter Damrosch and his German company would appear in the Academy of Music next spring. The negotiations for the Metropolitan Opera House have thus far been productive of no results.

**Kansas City.**—Mr. and Mrs. S. Kronberg, Rudolf King and François Boucher, of the Kronberg Conservatory of Music, Kansas City, Mo., have been giving concerts in some of the larger cities of Kansas recently, and met with great success everywhere.

The ninth recital at the above conservatory took place June 25 before a very large and brilliant audience, on which occasion an elaborate and diversified program was carried through with the success that has always characterized these entertainments.

The concert was the occasion of bringing out some of the advanced pupils of the piano, violin and vocal classes, and Rudolf King, François Boucher and S. Kronberg also contributed their share to the interesting program.

**Joseff, Returning.**—Rafael Joseffy is expected home about July 8.

**Philip Phillips Dead.**—Philip Phillips, well known as the singing evangelist, died in Delaware, Ohio, recently at the age of sixty-one.

**Dead.**—Eugene Bianchi died at San Francisco. He came to this country in 1837, and was at one time a famous operatic tenor. His wife, Mme. Bianchi Montadolo, was a celebrated soprano, and died about a year ago.

**Farmer Returns.**—Mr. A. Edwin Farmer, a talented young pianist, has just returned to this country after five years' study in Leipzig. Mr. Farmer was at one time a pupil of Mr. William H. Sherwood, and displayed such marked musical gifts that he was sent to Leipzig. There he studied with Bruno Zwintscher and Karl Reinecke, and made rapid progress. Before returning, Mr. Farmer went to Florence, and enjoyed the advantages of criticism from the distinguished Italian pianist Buonamici. He will devote himself to teaching, and will be heard in concert some time next season.

**J. Pizzarello.**—The well-known musician J. Pizzarello has signed a contract with the National Conservatory for next year as the principal of vocal sight reading and theory of music.

After a very busy season Mr. Pizzarello will seek recreation this summer at Richfield Springs, N. Y., where he can be found at the Spring House.

**Jessie Shay at Troy.**—Jessie Shay took part in the three concerts of the musical convention, which met last week at Troy, N. Y. As usual, Miss Shay met with success and applause.

**Gone to Europe.**—Kathrin Hilke and Eric Bushnell were among the number who sailed for Europe last Wednesday. They accompanied a party of organists, and expect to sing at the Gloucester Cathedral, St. Paul's in London and Notre Dame in Paris.

**The Music Teachers' Convention.**—This week St. Louis will welcome in convention the members of the Music Teachers' National Association. The professors, to the number of probably between 400 and 500, will hold a four

days' session in the Germania Theatre. The association is a very practical one, and the program of proceedings will include the reading and discussion of papers, all of them of interest to the musical world, and the majority of them dealing directly with the best way to teach music to both young and old. The association is about eighteen years old.

**Seidl at Brighton.**—The summer season at Brighton Beach began last Saturday. Mr. Anton Seidl and his orchestra play every afternoon and evening. Emil Fischer and Lillian Blauvelt were the solo singers last Saturday. July 19 Mr. Leopold Winkler, the pianist, will play with Mr. Seidl.

**Meyn at Cold Spring Harbor.**—The baritone Heinrich Meyn will summer at Forest Lawn, Cold Spring Harbor, L. I. Until September 1 he will sing at the Brick Church, Thirty-seventh street and Fifth avenue, in this city.

**Adolph Bauer at the Tivoli.**—Adolph Bauer, who had trouble with the proprietors of the San Francisco Tivoli and left about a year ago to take the position of musical director of the Della Fox Opera Company, has been reinstated to the place he had held for many years. Joseph Hirschbach, who succeeded him, is out.

**Vocal Recital at Lincoln, Neb.**—The annual vocal recital of the pupils of Mrs. Kate B. Cheney at St. Paul's Church, took place Wednesday evening, June 26, under the auspices of the Epworth League:

Piano solo, introductions et Valse Lente, Sieveking, Mrs. Jennie M. Sanderson; Under the Leaves, Holst, Good Night, Beloved, Nevin, Myrtle Irene Wilson; 'Twas in the Month of May, Nevin; At Seventeen, Signe Hibbe, Nellie King Griggs; What Can I Fear? De Koven, Edgar C. Tuckerman; harp solo, selected, Helen Marie Burr; Of Thee I'm Thinking, Streleski, Mae Adelia Burr; Calm in the Night, Bohn; La Serenata, Tosti, Mrs. John B. Wright; Nobil Donna, Meyerbeer, Agnes Carline Sewell; At Parting, Rogers; nocturne, Chadwick, Pauline Maud Oakley; harp solo, selected, Helen Marie Burr; barcarolle, Torry, Harriet Adele Simons; Spring Song, Mattei, Josephine Finigan; Com e Bello, Donizetti, Bessie May Turner.

**John Towers.**—John Towers, the musician and musical litterateur, has left Utica, where he was connected with the Conservatory of Music, to take a like position at Dr. Eberhard's Grand Conservatory of Music in this city.

**Heinrich Meyn.**—The well-known baritone, Heinrich Meyn, of this city, sang recently at the inaugural concert at the Waterbury, Conn., Second Congregational Church, where he is a favorite. He received much applause and had to sing encores to his numbers. The Waterbury Republican says:

His voice, which is powerful, flexible and used with much discrimination, rang out to advantage in the new church.

**The Beethoven School, of Meadville.**—The commencement exercises of the Beethoven School of Music, at Meadville, on June 17 and 18, proved highly satisfactory to the faculty and the pupils. A severe program was admirably given on the first night by Miss Kingsley, Mrs. Dixson, Miss Brookhouser, Miss Lyon, Messrs. Betts, Sackett and Bush. On the second evening the following was the program:

Overture, Il Barbiere di Siviglia, Rossini, Miss Kingsley, Mrs. Dixson; Fear Not Ye, O Israel, Creole Lover's Song, Buck, Mr. Betts; Fantasia Impromptu, op. 9, Chopin; Moment Musical, Moszkowski, Mr. Bush; reading, King Robert of Sicily, Miss Storey; Cavatina, Raff; Scherzo, op. 18, No. 2, Moszkowski, Miss Lyon; Watchman's Song, Weidt; She Alone Charmeth My Sadness (opera, La Reine de Saba), Gounod, Mr. Sackett; Nocturne, op. 17, Braass; Rondo Brillante, op. 22, Von Weber, Miss Brookhouser.

The school is now in its fifth year, and has given 154 recitals during this period; also numerous lectures. Geo. W. Dixson is the director.

**Januschowsky Engaged.**—The following cablegram was received in this office last Monday:

"Abbey & Grau have engaged Georgine von Januschowsky as dramatic prima donna for their German performances next season."

**Caperton Sails.**—Mrs. Ratcliffe Caperton, with her little daughters, sailed for Germany on Saturday, June 29. Mrs. Caperton will introduce her pupil, Mr. Johann Zeyher, in

Dresden and he will then go to Italy, where he will begin his operatic career under the direction of Lamperti, who places Mrs. Caperton's pupils as soon as they are prepared.

**Sailed.**—Watkins-Mills the English basso, sailed from Montreal for London June 29. He will return in April, 1896.

**The Manning College, Minneapolis.**—The Manning College announces the engagement of Max Decsi, of Vienna, late of Kansas City, as its vocal instructor for the coming year. Decsi makes a specialty of operatic performances with his pupils, and in the early fall will produce one of our standard operas at a local theatre. He will be assisted by Walter Petzet, musical director, and Fritz Schmitz, professor of violin and viola.

**Elizabeth Northrop's Fall Tour.**—Elizabeth Northrop will spend the summer in Portland, Me., and next October she will begin an extended tour with the Franz Wilczek Concert Company.

**California in Pennsylvania.**—A very successful concert was given at California, Pa., recently by Keffer's orchestra, assisted by the Thursday Night Musical Society, of Brownsville. The whole was under the direction of Prof. Karl Keffer, who has charge of the music department in the Normal school at that place. One feature of the concert was the program of the juvenile orchestra, composed of twenty-five children from six to fifteen years of age. This was the ninth concert given by the orchestra with Professor Keffer as director. Mr. L. Ross Lewis played a flute solo. Other prominent numbers were Overture and War March of the Priests, from Athalie; Mendelssohn's Capriccio, for piano, with orchestra accompaniment, by Miss Emily Taylor, of Brownsville; Schubert's piano quintet, and the two choruses, Soldiers' Chorus, from Faust, and the Bridal Chorus, from the Rose Maiden.

**Flechter Arrested.**—Victor Flechter, a dealer in violins, who has an office at 23 Union square, New York, was arrested last week charged with the theft of the now famous Stradivarius which has figured so frequently in the daily press of late as having been lost or stolen from Jean Joseph Bott, now deceased. He was taken to Jefferson Market Police Court on June 27, and at a hearing before Justice Simms the case was postponed until Saturday last owing to the sudden illness of Mrs. Bott. When the case was called on Saturday it was again postponed until Friday next, July 5.

**FOR SALE.**—One-half interest in a well-established conservatory of music, employing eight teachers, and located in one of the largest Western cities—a fine opening for a first-class vocal or piano teacher, who may write us with or without references, to purchase. Address "Confidential," Office of THE MUSICAL COURIER.

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**Joseffy Plays.**—Rafael Joseffy played for the benefit of the Seaman's Widows' and Orphans fund in a concert given on board the steamship Kaiser Wilhelm II, June 11. Mr. Joseffy played the second Liszt Rhapsody, a Schubert Moment Musical and an air by Pergolesi. Mr. Al Neuman organized the affair, which netted 1,900 marks for the fund—an unusually large amount.

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## IOWA CITY.

IOWA CITY, Ia., June 26, 1895.

## MUSIC TEACHERS' CONVENTION.

THE convention of the Iowa State music teachers opened last evening in the First Presbyterian Church. Although there was a considerable thunder storm raging, the attendance was large, the church being well filled with interested people.

The exercises were opened with an organ voluntary (Largo, Handel) by Dr. Gilarist, the regular organist of the church. Then came the address of welcome by the mayor of the city, which was short, well spoken and to the point. The Ladies' Quartet, from Des Moines, Miss Aikman director, sang My Pretty Jane very nicely and received a hearty encore, to which they responded. Then Mr. Tracy, from Des Moines, responded to the mayor's speech of welcome.

Mr. Smith, from Sioux City, sang an Ave Maria. He has a fine tenor voice and did the song justice. A cornet solo followed, Non é Ver, but it was played with so much force and unction that my ear-drums have been seriously out of order ever since; the player was encoored and gave another ear-splitting piece. Evidently the man is unused to playing elsewhere than under the broad canopy of heaven! After this the people indulged in hand shaking and small talk.

The chorus numbering about eighty voices was then called together and commenced rehearsing for the Wednesday evening concert.

An exciting episode took place in the evening regarding what constituted a graduate of music. A contest for a prize was offered (for piano), for which there were four entries. One of the young ladies has just graduated, but had not received her diploma. The other three were undergraduates and protested. Which was right?

WEDNESDAY, JUNE 26.

The session opened with another controversy on the subject. A committee of five decided it on a purely technical point, thus: "Persons are not graduates until they receive their diploma, though they may have passed a successful examination and appeared on a program as a graduate the day previous to receiving it."

I call it a small hole to crawl out of; although it may be legally correct, it is not morally so. We will appeal it up to the American College of Music for an opinion. There was a good attendance to-day, and it may be said that this meeting was a success.

At 10 A. M. James M. Tracy read a very interesting and scholarly paper on Are State Music Teachers' Associations Beneficial and Desirable? In the light of past experience he thought the question was a conundrum, though if properly organized and conducted they might be made beneficial and helpful. They need thorough reorganizing, renovating and better management. A paper on that old subject, Touch and Technic, by Mr. Jones, of Fort Dodge, was interesting but worn out. His table practice we could not as a pianist quite agree to.

Mr. Doneley, of Plymouth Church, Indianapolis, Ind., played a very elaborate program of organ music in a pleasing manner. I mean the people were pleased. Critically there were too many piano compositions to be representative of purely organ music. The Ladies' Quartet, from Des Moines, sang very successfully again to-day; they are winning much praise from everybody.

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**MR. LOUIS BLUMENBERG.**

The prize contest drew a large and interested audience. It was a good concert, each one of the contestants doing justice to music and themselves. Miss Lillie Stetson, of Des Moines College, got first prize (piano), and Mr. C. B. Rice, of Des Moines Music College, drew first vocal prize.

Miss Stetson's selection was Polonaise, op. 23, Chopin. To do the young lady justice, I will say she played remarkably well technically. Her interpretation was all that could be desired. All the contestants received hearty applause. We think this contest the greatest feature of the meetings, and hope all State associations will encourage their own State talent and outside talent less. When they do so there will be more success in attendance and interest, and the cause of musical education will be benefited thereby. The evening program was a varied and interesting one. The various numbers were all more or less interestingly carried out.

The only fault to be found with it was that it was too long a program, as we did not get through till 11 o'clock.

JAMES M. TRACY.

## BUFFALO.

BUFFALO, N. Y., June 22, 1895.

ONCE more the merry vacation time of the busy music man has rolled around, and soon most of us will seek hill and dale, seashore and countryside, there to become bicyclists, gardeners, hammock hunters or general good-for-nothings for some weeks to come. Before leaving this fair city, however, mention is due to the several more or less—generally the latter—important pupils' concerts given by the few of the many teachers here who have the ambition to exhibit their pupils in public. This year's city directory has enrolled some 120 teachers of music, and of these only eleven appear with their pupils in a public concert.

The first of the latter was that of Mrs. E. M. Wood, who has a large class of young pianists under her charge, mostly school children of tender years. Her concert at the home of Mrs. F. C. Williams, of Oakland place, assisted by Miss Wright, soprano, produced fifteen pianists, who played solos and duets, by Gurlitt, Kirchner, Thomé, Gillet, Hiller, Chopin, Chaminade and Kullak, this being the complete list: Misses Gregory, Hickman, Wilcox, Williams, Bird, Cornell, Bissell, Wright, Haist, Sweet, and Masters Stevenson and Hodge. I would suggest that uniformity of language in the printed program would be desirable; here was German, French, English and Spanish—why not all English? How many people in an ordinary audience understand the meaning of *La Lissonjera*, or *Wiegenliedchen*, or *Romance sans Paroles*? Of course every musician does, but unfortunately audiences are not always composed of that class! Let us have English on our programs.

Mr. Johannes Gelbke's annual concert at the Orpheus parlors was of a semi-professional nature, inasmuch as a string quintet from the Symphony Orchestra assisted, with Miss Poppenberg, soprano, also a professional. Compositions by Diabelli, Beethoven, Schubert, Mendelssohn and others were interpreted by twenty pianists of all ages and sizes, mainly the large and prosperous German-American element, in a degree of ability varying from the timid and feeble to the confident and brilliant. If I might venture to suggest, the beginners and those who have minimum talent would gain in confidence and repose by being associated with others in piano duets, trios and two-piano pieces; the result would be to make the programs much more enjoyable, make possible the participation of more pupils and so be a gain all around. The Gesang section of the Turnverein also assisted in the concert giving's composition before mentioned in these columns, Jubilate, Amen, one of Mr. Gelbke's most dignified and worthy works, for male chorus, soprano solo, piano, organ and strings.

Mr. Louise H. Ramsden gave a students' recital at her home, 481 Pearl street, in which there appeared the Misses Palmatier, Fraser, Clark, Hennessy, Harkness, Mason, Ohlwein, Rodebaugh, Bragdon, Jacus, Riesberg, Masters Jaeger, Reynolds, Halladay and Jauch, assisted by Mrs. C. P. Stevenson, reader, and Mr. E. O. Jaeger, tenor. Mrs. Ramsden is my sister, and so I will

add only that she has a singularly talented lot of pupils, and leave words of commendation to others.

That the Buffalo School of Music, Miss Mary M. Howard principal, is doing earnest work was demonstrated in the graduation recital and concert given by Miss Clara Geuttsch, assisted by the violin ensemble class and several professionals, on the 20th inst.

Miss Geuttsch has true musical talent, plays with grace and correctness, and may some day achieve distinction as a pianist; she seems a conscientious student, which is half the battle. She played Bendel's charming Cascade du Chandon too slowly withal, but very musically, and other solo pieces.

The feature of the evening for me, however, was Miss Elizabeth Clinton's violin playing. A pupil of Mr. Schenck, she is already quite an artist, and the way she played De Bériot's Fantasia de Ballet, op. 100, proves her talent and aptitude for her chosen instrument. Schumann's Träumerei was also prettily played, for four violins, unaccompanied.

Miss Carolyn M. Cochran's annual concert, with her large ensemble class of banjos, guitars and mandolins, drew a fine audience to Twentieth Century Hall. Apart from the very good playing of these instrumentalists, who have been practicing together nearly all winter, Miss Halladay, cellist, and Miss Ada Prentiss, contralto, recently returned from Paris, where she studied for the past year, excited most interest. The former gets a good, manly tone out of her instrument, and Miss Prentiss is by far the prettiest girl and most promising young singer I have heard in many years. This combination, united with a new gown straight from the French capital, proved irresistible.

Miss Flora E. Huie's pupils did their teacher credit in a recital given at the Y. M. C. A., said to have lasted from 8 to 11 P. M. I wasn't there and cannot swear to this.

This is the special fault I have to find with most of these affairs; the programs are constructed without regard to their length, or the "staying" qualities of the audience. One hour and a half is long enough!

Mr. C. W. Laewen's twenty pupils appeared in various solo and duet selections for the piano in the concert given on the 4th inst., and he and Mr. W. C. Richter, violinist, played several duos.

Mr. F. W. Riesberg and thirty pupils participated in his ninth annual concert, at Hedge's Hall, last evening, before a large audience. Those heard in ensemble numbers were the Misses Clara Smith, Anna Smith, Anna Heints, Rosa Cohn, Elizabeth McDermott, Ida Richtenstein, Mollie McCall, Gertrude Benson, Mildred Abell, Ida Manser, Cora Benson, Mrs. Vianaka, of St. Catharines; Elizabeth Cary, Julia Laycock, Anna Hazel, Genevieve Devine, Myrtle Distina, Effie Tracy, and Masters Otto Heints, Otto Goehle and Eugene Lies. The soloists were Misses Collinson, Mensch and Willganss, and Masters Kerr, Keenler and Grodzinsky. Miss Willganss, Miss Collinson and Mr. Kerr are to be commended for their excellent technique. Marvin Grodzinsky is a talented child of seven who promises to do great things in the future.

Mrs. Nellie M. Gould and Mrs. Etta Shew, as well as Mr. Hartfuer, violinist (the latter concertmaster of our Symphony Orchestra), and the Buffalo Conservatory of Music (Messrs. Jacobson and Webster directors) gave public recitals, in which their pupils were the chief attraction, some ten of them appearing at the conservatory affair.

Pinafore was given here nightly for one week by local amateurs, and very nicely, they say; it was my busiest week and I did not hear it. In the cast were Misses Martin Lantz, Carolyn Eckert, Alice Powers; Messrs. Hall, Lantz, Tilden, Spencer and others, and Mayor Jewett's Potato Fund was accordingly benefited.

The marriage fever among my pupils continues unabated, and this spring has seen Miss Eugenie Mayer become Mrs. Gustav Veit, of New York; Miss Bula Hubbell is now Mrs. Frederick W. Olmsted (of Cornell College); Miss Isabella Gibson is Mrs. Lawrence Gardner; Miss Lucy Horton is Mrs. Dr. Grosvenor Trowbridge; Miss Maria Walker is Mrs. Dr. John Plagg, and Misses Alida Fitch, Emma Kimball, Nellie Lehmann and Margaret Warner are all now better halves; and so the science of

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Auf wiedersehen early next season, and 'Rah for the Fourth of July and THE MUSICAL COURIER!

P. W. RIESBERG.

## CLEVELAND.

CLEVELAND, Ohio, June 23, 1895.

THE musical season has made its exit under an avalanche of remarkable pupils' recitals. I will mention several briefly without producing the programs.

A pupils' recital of Professors Hennings and Colson took place at Association Hall. The work of the pupils reflected great credit upon their teachers.

A history evening occurred at the Cleveland School of Music on June 10. Six essays told the history of opera. The essays were interspersed with piano selections by Misses Date, Klausner, Meyer, Keidel and Killius, pupils of Johannes Wolfram. On June 14 the quarterly and on June 21 the closing recital occurred at the School of Music. I append the program of the closing recital:

Polonaise in E, Weber-Liszt, Miss Belle Fauss (orchestral parts on organ); violin, Romansa, Svendsen, Mr. Fred Cummer; Voi Che Sapete (Figaro), Mozart; When Love's Afar, Lloyd; Norwegian Song, Loge, Mrs. Marguerite North; Courante, Minuet, Gigue, Minuet, Minuet, March, Bach-MacDowell, Miss Louise Perley; Still Is the Night, Bohm; Songs My Mother Taught Me, Dvorak; The Sweetest Flower, Van der Stucken; Beauty's Eyes, Tosti, Miss Josephine Dorland; Liebestraum, Liszt, Miss Florence Braukman; violin sonata, op. 13, Grieg, Miss Louise Hart and Mr. Walter G. Logan; Waldesrauschen, Liszt, Miss Louise Perley; organ, Toccata, Dubois, Miss Ella Burrows.

On June 6 Miss Helen A. Blackmer gave her graduation recital. Miss Blackmer interpreted MacDowell's concerto in a most satisfactory way.

Mr. Stephen Commercy has arranged for a pupils' recital on June 27. Mr. Commercy is a very successful instructor, and has in charge a little prodigy of five years, who will play a Clementi sonatina at this recital.

Wm. Votteler has written another capital march. His Cleveland Gesangverein March is very popular. Large orders are received by him from all publishing houses. There is a time in one's life to compose marches, and Votteler realizes that now.

The academy conducted by the Sisters of Notre Dame upholds a high standard of music, as became obvious at their graduation recital on Thursday, June 30.

Mr. E. Hugh Smith, of Detroit, the well-known tenor, assisted at the commencement of the Haroff School of Expression. The purity and sonority of Mr. Smith's voice, as well as his musicianly phrasing, evoked hearty appreciation. The pupils of Miss Haroff showed remarkable proficiency.

Mr. Albert B. Sangster gave a pupils' reception at the hall of the Cleveland School of Music. Mr. Sangster proved himself a thorough and competent teacher.

VON ESCHENBACH.

## EL PASO.

EL PASO, Tex., June 13, 1895.

EL PASO is in a way-off corner of the United States; it is on the Mexican border, and in fact is in a sort of Spanish America. It has had in the past a hard name, and the gamblers and the sports generally ran the town. But that has gone by, and with the increase of the moral and respectable element the polite arts are being cultivated, and noticeably the divine art of music. We find here, as is found elsewhere, that as the self-respecting element in a community increases the cause of music looks up; it becomes more appreciated.

So El Paso in its moral renaissance is reaching out for honors and achievements in melody; and it begins to look as though it was going to get there. A musical nucleus was started here four years ago, the prime mover being D. W. Reckhart, a New York city man and graduate of Columbia College School of Mines, class of 1894. He had not taken any course in music, but he has a musical soul and a faculty for managing men and things, and when he started in the assaying business in El Paso he put in all of his spare time organizing a club whose principal aim and object should be the cultivation of music.

In a moment of passing fancy the organization was named the McGinty Club, and old man McGinty himself at the bottom of the sea was accepted as the coat of arms of the club, and the emerald green is the club color. It may be remarked just here that your correspondent knows of but one ginnyne, rale Oirishman conicted wid the club, and he is a North of Ireland Presbyterian. The name of the club, coupled with the fact that half of the active musicians are Mexicans or Spaniards, has caused several musical papers to remark, with a sort of astonished regard as it were, that the Milesian title of the organization and the Spanish names appearing under the same were just a trifle incongruous. However, the name remains stuck fast, the members of the club are come to be proud of the title of McGinties, and throughout the Southwest the McGinty Club is pretty well known.

The membership is about 135, made up of well-known and respected citizens, and the active musical members are included in the Männerchor, the Guitar and Mandolin Club, the Orchestra and the Concert Band. The latter is the best known, and has a membership of thirty men, one-half of whom have been players of more or less prominence in the Mexican army, and the present solo clarinet player was soloist in the Eighth Cavalry Band in the City of Mexico. We have also two saxophone players from that celebrated command. The other half of the band is composed of American resident business men and lovers of music. The band began in a very humble way, with a dozen men and on the simplest class of music; and as for ever having uniforms, that surpassed the loftiest flights of their imagination.

The only thing in that line they had was stovepipe hats, which they wore in giving concerts on the city plaza. The band is today wearing fine uniforms of dark olive green trimmed with black braid and gilt cording and Liberati caps, the money for which was raised in a concert last February that packed the opera house full and gave the club the biggest kind of a send-off.

And, moreover, the band is playing nearly the same kind of music that the big bands are treating the public to up North. The band has in its library the standard overtures, including Tannhäuser and Rienzi and other popular compositions, and plays in a sounding board shell of 15 feet radius that has been erected on the club lawn, where weekly concerts are given. The orchestra includes twenty-eight men, the cellist being the son of the Mexican consul, and who has made a reputation for himself in the city of Mexico. The compositions played by the orchestra are of a high order, and the musicians are reaching out into pretentious fields of achievement. The conductor of the four musical organizations is Herr Pitzer, formerly of Erlangen, Germany, where his father has for years been an orchestra conductor, and the assistant conductor is William Brown, of the Santa Fé Railroad office, an enthusiastic devotee of the divine Muse.

The past winter has been noted not only for concerts by the very popular McGinty organizations, but piano recitals have been given by Professor Dewey, of the New England Conservatory of Boston, who spent the winter in this country for his health, and greatly interested the El Paso public—so much, in fact, that he has let contracts to build a music hall to seat 400 people and cost \$3,500. The money will be raised in Boston, and the professor returns in the fall with two concert grand pianos, one a Steinway, for use in the new music hall. Then there are quite a number of instructors in music who have been educated in the larger conservatories of the United States, and one of our pianists, Mrs. Ed. Roberts, has a Berlin Conservatory training. She is a fine artist. Among our lady singers may be mentioned Miss Trumbull, Miss Henrietta Small, Miss Marie Shelton, Miss Emma Ullmann, Mrs. Grover, Mrs. Rose and Mrs. Berrien.

THE MUSICAL COURIER is read with interest in El Paso, and at all of the church socials and private gatherings music always finds recognition. In the way of church music, St. Clement's Episcopal Church is steadily raising the standard, and under the new leader, the son of the late Colonel Offley, of the Tenth United States Infantry, further and upward steps will be taken. Yes, there is much to hope for in El Paso, Tex., even if the town is away off down in an apparently out of the way location, and almost in Mexico.

ROBERT J. JESSUP.

Bern. Boekelman.—Bern. Boekelman, the composer and teacher here and at Farmington, Mass., is off on his annual trip to Europe. He left last Saturday, and expects to return about October 1.

## THE MUSICAL STANDARD.

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# MUSICAL INSTRUMENTS



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**No. 800.**

NEW YORK, WEDNESDAY, JULY 3, 1895.

**I**F you are going up to Harlem to buy any Strich & Zeidler pianos go, to the company's new factory in the Staib Building, corner West 134th street and Brook avenue. If you are not going up to buy Strich & Zeidler pianos while in New York, go up and see their instruments anyway. They are worth looking at.

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**T**HE Braumuller Company is busy, and will be so all summer. It is a great deal to the credit of this house how it has handled all its liabilities the past year—everything paid on time. And they are producing pianos as fast as possible, running full time, with a full complement of men, and are behind orders. Besides, the present Braumuller piano is better than ever before.

**C**AREFUL, close consideration is asked of everyone interested in the architecture of reed organs to the new style of case displayed in a full page advertisement in this issue by Messrs. Story & Clark. The design is so out of the usual and so peculiarly attractive that all organ dealers should acquaint themselves more fully with its details by writing to the factory for particulars.

**D**URING the last few years there have been many attachments placed on pianos and still the attachments are coming. We saw one this week on novel lines and one which will be placed on the market shortly. It seems as though some part of the public was not content with the piano as a piano, which means years of study to master it, but must have its work done for it by the piano; and there are more attachments in sight.

**M**R. NORRIS, of the Lindeman & Sons Piano Company, on his trip just concluded found a great many dealers who have handled the old Lindeman piano, and who were determined to continue handling it. During all the years this instrument has been on the market it has never suffered loss of prestige. Its name has been a good one, and is to-day. It looks as though the old Lindeman were to add to its prestige.

**A**LTHOUGH thoroughly American in spirit, the concern of Geo. Steck & Co. believes in keeping in with all the sports of the Teutonic citizens of this country, and with that in view it has donated a valuable silver cup to be contested for in this present meeting of the National Schützenbund, now in session in New York city.

**N**EXT Saturday evening Wissner Hall in Newark, N. J., will be opened with a concert. Here is another move consummated by the man from Brooklyn—Mr. Otto Wissner. It takes a great deal of nerve, or rather business acumen, to open a place of business in any town during the hot months of summer, but Mr. Wissner has it. One never hears of anything but success in all he does. He has the ability to keep success and augment it. It's now Otto Wissner, Brooklyn, N. Y.; Chicago, Ill.; Jersey City, N. J., and Newark, N. J.

**M**R. FREEBORN G. SMITH, SR., is a great deal better, but not yet able to be much about business. He has been sick for some time, but the attack is about over. He does not believe in sick men being about business, hence his absence at his home. Next week will doubtless see him around once more directing things with his accustomed vigor. Mr. F. G. Smith, Jr., is of course in charge all things Smith, and the trade is recognizing in him one of its rising men. Crosby?—well, Nathaniel is still West, if he can be anywhere.

**I**T is extremely refreshing to meet a Chicago hustler of the Geo. P. Bent stripe. That is not correct in its meaning that there may be more than one of the Bent stripe, for there is not. Mr. Bent, who was in New York part of one working day, came from Dolgeville, N. Y., where he left an order for 1,000 cases to be delivered as soon as possible. Mr. Bent declares his factory is not in shape to keep up with his case demands and, although he is receiving cases on old contracts, he cannot keep up. Mr. Bent says he will manufacture over 3,000 "Crown" pianos within the first year of the opening of his factory.

**S**AID a dealer last week: "Our trade is most excellent in guitars, banjos and autoharps." As this man sells about 1,500 pianos a year the above statement is slightly whimsical. But it was a correct statement, as subsequent investigation proved. When he was questioned further regarding small goods, he said: "The Autoharp is the best seller we have in the place. It is attractive, easily understood, and people who have a knowledge of music, as well as those who have none, become infatuated, and as the price fits all pockets, they purchase. We sell the larger sizes, but the smallest sizes go off so fast that twice we have nearly run out of them by not watching stock close enough."

That is a sample of the way dealers talk about the Autoharp, which is to-day one of the greatest sellers in the small goods line. Alfred Dolge & Son, general selling agents of the Autoharp, are sending instruments even to India and Persia. Several shipments have been made to Africa, while Australia is Autoharp mad.

**800.**

**W**ITH this number THE MUSICAL COURIER goes before its readers with its 800th consecutive issue and opens its 31st volume with the promise of a future such as has been won and enjoyed by no other paper of its class in the world.

Commencing as THE MUSICAL COURIER did in a small and modest way at a time when it had formidable rivals to combat, it has gone steadily on through good times and hard times with an unswerving determination to stand always at the head of its line, to be a better paper, to be a stronger paper, a larger paper and one more widely circulated and read than any other of like kind.

Other journals devoted or applied to music and the music trade have come up and gone down—others still have remained stationary or gone backward, but THE MUSICAL COURIER comes out to-day with its 800th number stronger in its influence, better than ever equipped to furnish its readers and patrons with the news, with expert opinion, and with a circulation so vast and diversified that other journals operated in the same field sink into insignificance by comparison.

THE MUSICAL COURIER is to-day the only music paper that is distributed and sold by the American News Company and its collateral branches throughout the United States, and is the only paper of its kind that maintains offices in the principal cities of the Old World for the gathering of news and criticism.

It would be an interesting task to recount the special features of the accomplishments of the paper in the past, but we prefer to look forward to the greater possibilities that open up for the future and to let each weekly issue attest its strength and growth.

**T**O a correspondent's inquiry as to the legitimacy of the Huntington piano, we would answer that it is an excellent instrument of its grade, and one that is destined to be sold in enormous quantities all over the United States, because of its winning points. It is made at Shelton, Conn., by the Huntington Piano Company, a corporation organized under the laws of the State of Connecticut.

**I**T is announced that the Ann Arbor Organ Company has decided to place some stock of the company on the market, for the purpose of securing additional capital to keep up with the demand for the Ann Arbor organs. The announcement is made in the Ann Arbor (Mich.) Register. This must not be misconstrued as meaning that the Ann Arbor Organ Company is embarrassed. Reports of the great business done by this house have come from time to time, and it is not to be wondered at that the time has come when additional capital is welcome. No organ house can do a great business without tying up some money. Don't misconstrue the report that the Ann Arbor Organ Company desires money into its being a confession of weakness on the part of that institution.



## GIVE THEM OPPORTUNITY.

SEVERAL weeks ago THE MUSICAL COURIER called attention to the rare visits of piano dealers to piano factories. With these gentlemen it is not a question of opportunity, for if they really and earnestly desired to visit the factories they could easily do so. There is, however, another class of piano men who should also visit piano factories, but who can get very little or no opportunity, and to these the opportunity should be given. We refer to the piano salesman.

How rare is it that we find a retail piano salesman on a visit or making a call at a piano factory? The dealers do not permit their salesmen to investigate that end of the business, chiefly because they seldom take interest in the salesmen. One of the salesmen of a large Chicago firm recently stated to us that he had never yet visited a piano factory, and this salesman and a dozen of his friends constitute a large section of a class of high-grade piano salesmen who have never seen the inside walls of the Steinway or the Chickering or the Weber or the Emerson, or the Everett or Kranich & Bach or the Hardman, or the Bent or the Chase Brothers or the Smith & Barnes, or the Sohmer or the Steck, or the Hazelton or the Vose, or the Mason & Hamlin or the Kimball, or the Conover or the A. B. Chase or the Starr, or three dozen other factories. "You and your friends have never seen these factories; never been in them?" "Never; not one of us, although we are selling pianos daily and have been for years past," was the truthful reply.

We are visiting piano factories constantly. There are a half dozen members of the staff of this paper assigned constantly to work in piano factories. We never meet or see a visiting retail piano salesman on call looking at the goods or inspecting the works or selecting instruments—the very thing he should be delegated to do. He sells pianos; he knows the taste of his community; he knows what they need in tone quality or peculiarity of tone and in touch; he knows the kind of cases he can most readily sell, and he, the retail salesman, should be sent to the factory to make the selection. But no; no salesman is ever found in factories—or, at least, very rarely.

We know Western dealers who come to Eastern factories to select pianos, and we know that they are as unfit to make a musical or a practical selection as they are to steer a gunboat into battle; some of them know absolutely nothing about music or pianos, and yet, instead of sending the competent salesman and the very man who must sell the goods and who knows exactly what to select, they come and go home with unsalable goods which the salesman cannot dispose of.

Besides this, the salesman continues to remain in dense ignorance regarding factory affairs and methods and the story of piano construction. There is no advancement; in fact there does not seem to be any evolution in the profession of the retail piano salesman. What are his prospects, anyhow? Yes, he can change his place, and thereby get a little advance in salary, and then be sorry that he made the change for other reasons; but what are his prospects? How many retail piano salesmen in the United States are taken into the firms or get an interest in the business—how many in a year? Who is it, which firm was it that gave to a piano retail salesman an interest, say during the year 1894? We should like to know the name of the firm and the name of the salesman? The very fact that we know of no such case makes the situation alarming—alarming for any young, intelligent and ambitious retail piano salesman who expects to make a career in the piano business.

And what kind of a career can be made in a line of business that offers no great premium to young aspirants; that does not even give them a chance to learn the business properly from the bottom up; that keeps them at a distance from the factories, instead of stimulating them for their own good and the good of the business to study all of its phases?

No wonder there is a scarcity of first-class retail piano salesmen. Who is the young American, musically inclined, able to show the character of a piano and capable of selling it who is willing to enter a piano wareroom as a retail salesman and take his chances? There are no such men asking for such positions. Out of the ranks of tuners, from the young errand boys and clerks, from the sons of dealers and from the failures in the music teachers' profession, the salesmen are recruited. These men can all be had at relatively small salaries. The demand for a decent

salary paralyzes a dealer. Twenty-five dollars a week in all but the ten large cities is the average; \$60 a week in the ten large cities is far above the average. What can be expected? What is really accomplished? And what becomes of the salesman himself? Is it not discouraging?

Take all the retail salesmen who have records of twenty-five years and less, and good, fair records, and what has been the result of their work? What have they accomplished? Made a living. Certainly, a fair living, particularly if they were very economical. But what is the net result of their work to them? Where are they to-day as men; not as salesmen, but as men?

Several years ago we touched upon this very thing, but found universal opposition to the ventilation of the issue among piano men. We believe that they have been more liberal during the past few years, and that this discussion will result in a much needed reform.

## STOCK UP.

BY the time this issue of THE MUSICAL COURIER reaches the trade we shall have gone several days on to the second half of the year 1895, and after the festivities of the glorious Fourth have died out, it will be high time to consider what is to be done for the reopening of the busy season that begins with the coming of the fall.

At this same time last year THE MUSICAL COURIER was urging the piano manufacturers of the United States to accumulate a stock ahead in anticipation of the natural demands of the trade for the fall business of 1894, and it is of our positive knowledge that no one of them who heeded that advice had cause for regret, while others who were swayed by different influences, who thought that the country was going to the demerit bowwows or who had merely lost heart because of the summer dullness, found themselves when the rush came unable to compete with the former class of makers. Others there were too, and some there are to-day, who lack not only the confidence and ambition but the capital to prepare ahead a stock that will enable them to go into the market with an even chance so far as quantity of goods goes.

But the heavy makers, the active, moving, enterprising and successful piano manufacturers of both the East and West, are going to devote the months of July and August to the massing of a lot of pianos that will serve them as a reserve force when the time comes. It is a fair venture that August 15, 1895, will see a greater number of new pianos ready for shipment than has ever been known in the history of the trade—and the timid, the pessimistic men, who do so much to pull down the confidence of the dealers—the small minded men, who see no good to come—these will be left further behind than even they now are. Ask of any supply man (with whom your credit is good), and he will tell you that contracts have been made that will call for an almost unprecedented output during the summer. He will tell you that certain factories are going to work full time, that others are going to work four days in the week,

and he will doubtless tell you (if your credit is good) that you should do likewise.

Sure thing it is that this great mass of instruments that will be in readiness at the opening of the business season of the end of 1895 is to make a far-reaching effect on the distribution of pianos both East and West, and surer thing it is that those who find themselves without goods to deliver when they are called for will not have the call.

An interesting feature of the situation is that with the enormous product of the Western factories—a product which has been jumping up year after year in tremendous leaps—with this to contend against, the Eastern makers of sense and sand are putting forth these unusual efforts, so that the competition between the two geographical divisions will be more keen this fall than it has been in a number of years past. Unfortunately this idea, this fact, does not apply to all Eastern manufacturers—does not apply to that somnolent class to whom we have so frequently referred of late, and this class will but suffer the more because of the clash and struggle that is coming.

Stock up! stock up! that's the cry for the sultry summer. Take your experience of last fall as a guide and don't be caught napping again this year.

## THE DEPARTMENT STORE.

A DEPARTMENT store in Baltimore or some other Southern city (the name is Bernheimer Brothers) advertises as follows in its usual column advertisement in the daily papers:

29. PIANOS TUNED for 29c. We will  
29. send to your homes a Practical Expert  
29. and thoroughly experienced Piano  
29. Tuner that was with one of Balti-  
29. more's Pianomakers for several years.  
29. to Tune your Piano for 29c. Leave  
29. your order at our store to-day; this is  
29. for tuning only, but does not include  
29. any repairs. Should your Piano need  
29. any repairs, the tuner will tell you so,  
29. and if you don't wish piano tuned  
29. after inspection, come get your money  
29. back.

Naturally, the people who will have their pianos tuned by such a tuner will be the sufferers; the common-sense public, which cannot be deluded, will be appealed to in vain. These things always adjust themselves. Tuning at 29 cents will also adjust itself. The department store has made many fruitless efforts to enter into the piano line, but it cannot succeed. The conditions in this particular line are not sufficiently mercantile to permit of mercantile treatment, independent of the treatment that has become coordinated to the business. Department houses cannot introduce such a system, as it is not mercantile.

## Attention!

ONE of the largest piano and organ houses in the United States wishes to engage several travelers to cover territory in various portions of the country. They want men—young men preferred—who have had some experience and who are willing to work, to show what they can do. Answers from the West are particularly asked. Address "Opportunity," care THE MUSICAL COURIER.

## The Wonderful WEBER Tone

IS FOUND ONLY IN THE



PIANOS.

WAREROOMS: Fifth Avenue and 16th Street, NEW YORK.



## Dolgeville Notes.

DOLGEVILLE, N. Y., June 22, 1893.

**M**R. GEO. P. BENT, of Chicago, visited here this week, and inspected the various branches of piano industry located here.

Mr. Julius Breckwoldt, superintendent of Alfred Dolge & Son's lumber and case factories, is in New York this week, in the interest of his departments. The case business is flourishing, and a separate department for the manufacture of backs will soon be in working order.

The R. W. Tanner Manufacturing Company is now running its new factory on full time.

Mr. A. Steinbach, of Alfred Dolge & Son, New York, visited Dolgeville on his return trip from Chicago.

Considerable damage was done by a fire in the composing room of the *Dolgeville Herald* Friday morning. The actual fire damage was small, but everything was pretty well soaked with water.

## Don't Be Foolish.

**I**T is taken for granted that the Strascino Piano Company, of Fond du Lac, Wis., is striving to start business in a clean and open handed manner. If this be so somebody should save the institution from its fool friends. Witness the following from the *Reporter*, of Fond du Lac, Wis., under date of June 22:

The factory building for the Strascino Piano Company is now in its new location on the corner of Forest and Sophia streets. The interior will be entirely remodeled and finished for factory purposes. The work is being rushed as rapidly as possible, and will be ready to receive the machinery by the first of next week. Besides other machinery there will be a fine 25 horse power engine and a 40 horse power boiler. All the machinery and stock are on the way and expected every day. A force of skilled workmen will arrive in a day or two to start work as soon as possible. The factory will employ over 20 men, mostly skilled workers, and there seems to be difficulty in finding enough suitable houses for rent to accommodate them. Superintendent August Pech is here, and is the gentleman who received the only diploma awarded by the Vienna Exposition for making the finest piano. He has also a diamond medal, awarded him at the Paris Exposition. Preparations will be made to turn out 20 instruments a week when the factory is once under way. The pianos will not simply be put together here, as many people suppose, but will be built from the ground up. Work will be commenced just as soon as possible and the first pianos are expected to be ready to put on the market by the middle of August or the first of September. Those contemplating buying an instrument will do well to wait and see the Strascino pianos, as the company will manufacture a first-class instrument, and can save people money in the purchase of a piano.

Nothing could be printed that would hurt this company more among reasoning dealers than the above. It has been printed that the Strascino Piano Company would manufacture 50 pianos a week, yet here in cold type it is stated the factory only rosters 20 men. Query.—Can 20 men produce 50 pianos a week?

"Mr. August Pech received the only diploma awarded by the Vienna Exposition for the finest piano." It is to be doubted by other piano manufacturers if the fact of the "diamond medal awarded him at the Paris Exposition" is true.

There are a few dealers in Fond du Lac, Wis., who have been for years selling pianos of New York and Boston manufacture who will "feel sore" at the advice given to "those contemplating buying an instrument who will do well to wait and see the Strascino pianos, as the company will manufacture a first-class instrument and can save people money in the purchase of a piano."

If the Strascino Piano Company are to manufacture a first-class instrument they should not let such damaging reports as the above go abroad regarding them. It looks like a case of "save me from my fool friends."

## Whose Attachment Is This?

**M**R. MARTIN FORSTER, of Little Rock, Ark., owns a banjo which has a characteristic that makes it look uncanny in the eyes of superstitious people.

In the year 1882 or 1883, in the city of San Antonio, Tex., there was a variety actor, an exceptionally able man at his calling, who was performing in one of the many concert halls which then infested that town. With him was a beautiful girl who danced to the music of the banjo on the stage, the two also giving many attractive specialties in their line. The man was insanely devoted to her, but was terribly jealous. One night in the wine room after the performance, while under the influence of liquor, which served to increase his insane rage, he, in the midst of a quarrel which had grown out of his accusations against her, struck her on the head with the banjo. She died almost immediately. The man fled, but some time afterward was apprehended at Kansas City and brought back to San Antonio, where he was tried, convicted and sent to the penitentiary for a term of years.

A few years after this Mr. Louis Forster, Martin's brother, made a visit to Texas, stopping at Biene, near San Antonio. Being a fair performer on the banjo, Louis asked his brother Mike, who had accompanied him and who was now returning to his home in Little Rock, to get him a banjo at San Antonio and send it him. Mike did so, purchasing the one with which the actor had slain his mistress. It proved to be a fine instrument, of soft and delicate tone

and with it the sick man whiled away many tedious hours, to his own satisfaction and the admiration of the music loving people of the village, who, of course, constituted the entire population. On his return home, Louis stopped at Texarkana, where his brother Martin then lived. When leaving he presented the banjo to Martin, who, although he could no more play a tune on it than he could dance on a tight rope, gladly accepted the gift as an addition, on account of its history, to his collection of horrors. He was accustomed at idle moments when at home to take and thrum it for the amusement of his two little boys, who liked the noise, regardless of discord.

On Sunday afternoon the little fellows importuned him to play them a tune on the banjo. He told them to fetch it to him from its place behind a wardrobe that stood across an angle of the wall. When within about three feet of where the instrument stood they stopped and threw up their hands in astonishment, while the father's eyes bulged out under the emotion of surprise and wonder. This state of affairs came of the fact that the banjo commenced, of its own accord or through some unseen agency, to play a tune. It was no squeaking sound, nor was it a soft aeolian, such as the wind coming through the door might have produced, but a real tune, gentle, though clear. It kept this up for at least two minutes, when it ceased. The lads were then afraid to take the banjo from its hiding place. To allay their fears their father got it, but he did not make any music on it, not caring to expose his ignorance after such an excellent performance, and soon laid it away again. He has that banjo yet, and frequently, when being approached by those who would take it in their hand, it gives the same sweet music to the touch of invisible fingers.—*Pittsburg (Pa.) Leader*.

## Story &amp; Clark in Europe.

From the London Edition of THE MUSICAL COURIER

**A**NYONE after becoming acquainted with the business of Story & Clark abroad will be greatly surprised at the wonderful development during the past five years. Until a few years ago they had a sole agent in each country, but feeling that they wanted to come more in touch with the trade, and believing that there was a large field both here and on the Continent for their goods, they established a branch in London, and through this they deal directly with the trade all over Europe.

It is certainly refreshing to see the continued development of the business and the large sales of their organs when we hear so much now to the effect that the organ trade is rapidly declining. The intrinsic value of their goods and the exemplary management of Mr. Charles H. Wagener are the causes of these happy results. The policy of the Story & Clark Organ Company has been honest dealing and large turnover with small profits, and that this policy has been carried out to the fullest extent by their enterprising manager is attested by their large sales, which are gradually increasing.

When they started their London branch they thought they could handle a few pianos without extra expense, but they soon found that the position of jobber in these latter instruments did not correspond with their standing as manufacturers of organs, so they speedily took steps to make their own goods for the trade direct, thereby saving the jobber's profits. That they have been successful in this venture is proved by the fact that their piano manufactory in Berlin is now turning out twenty pianos a week, and the demand is increasing so largely that they are making arrangements to increase this output.

Story & Clark now have their show-rooms in all the principal centres on the globe, and the term of globe-trotter has been well earned by Mr. Wagener, as in the routine of business he has visited most of these centres.

With their customary public spirit and enterprise they are having two fine exhibits at the International Music Trades' Exhibition, the larger being one of the best in the Exhibition. They are thoroughly in the spirit of progress in the present era of musical instrument development, and the sales of this house will undoubtedly continue to extend as they have done in the past.

## Are You Aware That

The Roth & Engelhardt Actions are constructed upon the careful lines which govern the making of the Actions for the most celebrated American Piano?

P. Engelhardt was for many years foreman of Steinway & Sons.

**ROTH & ENGELHARDT,**

Office: 114 Fifth Ave., NEW YORK.  
Factory: ST. JOHN'SVILLE, N. Y.

**R**EFERENCE to three "Want ads." in our issue of this week will show that there is opportunity for traveling men of any ambition and experience to secure positions. It is unusual at this season of the year to see such a demand for service of this particular kind, but we know that it is the intention of at least one of the advertisers to train a set of men—beginning on August 1—who will be kept busy during the fall and winter, and who will then be appointed to positions of responsibility and profit according to their proved ability, beginning January 1, 1896.

Aside from the advertisers mentioned above there are to our knowledge openings for several men in a prominent Western house, openings that did not exist a few months ago, and which go to show how certain concerns intend to drive things at the beginning of the fall season.

A number of the old-line of travelers who have represented their employers in a more or less desultory manner have been out of employment for some time or have been working at whatever they could get, and if any of these men still have the desire to win their way we know of no better chances that will ever come to them than those presented this week.

## For the Wilds of Canada.

**M**ASTER WILLIE R. STEINWAY and Master Theodore E. Steinway, aged respectively 13½ and 11½ years, sons of Mr. William Steinway, have started, together with their tutor, Mr. John Stevenson, on a four weeks' roughing and camping out expedition in the forests of Canada. They went by the way of Niagara Falls.

## Chicago by Wire.

CHICAGO OFFICE THE MUSICAL COURIER,  
235 Dearborn street, July 2, 1893.

**S**TEGER & NORTHROP is the name of a new concern that will open a store in Englewood. A store on Sixty-third street is already secured. J. V. Steger and H. H. Northrop are the members of the firm.

—Mr. F. A. Conzelman, Port Jervis, N. Y., had a narrow escape for his life from fire which destroyed his stock at that point. Insurance, \$1,500, being only a nominal sum considering the value of the stock.

—Arnold Raltes, 25 years old, a piano tuner, who had been employed during the past five years by the firm of Blasius & Sons, Philadelphia, committed suicide last Saturday night by cutting his throat with a razor. He is said to have been suffering from melancholia.

**G**ENTLEMAN possessing a good business and musical education is open for a position as warehouse manager or salesman. Has had five years' experience with prominent piano house, and can furnish A No. 1 references as to ability and character. Address "Competent," THE MUSICAL COURIER.

**W**ANTED—Position by a young lady of several years' experience in a general music business. Understands shorthand and typewriting, and is competent to take entire charge of sheet music department or to attend to piano and organ books and correspondence. Address A. C., care THE MUSICAL COURIER.

**W**ANTED—Two or three experienced road men to represent a well known piano and a well-known organ throughout the East. Must have had some experience. An exceptional opening for the right man. Address W. L. V., care of THE MUSICAL COURIER.

## Alason &amp; Hamlin

## PIANOS AND ORGANS.

## PIANOS.

W. H. SHERWOOD—Beautiful instruments, capable of the finest shades of expression and shading.  
MARTINUS SIEVEKING—I have never played upon a piano which responded so promptly to my wishes.  
GEO. W. CHADWICK—The tone is very musical, and I have never had a piano which stood so well in tune.

## ORGANS.

FRANK LIEBT—Matchless, unrivaled; so highly prized by me.  
THEODORE THOMAS—Much the best; musicians generally so regard them.  
X. SCHARWENKA—No other instrument so enraptures the player

## STANDARD INSTRUMENTS.

ILLUSTRATED CATALOGUES AND FULL PARTICULARS MAILED ON APPLICATION.

## Alason &amp; Hamlin Co.

BOSTON, NEW YORK, CHICAGO.





CHICAGO OFFICE OF  
THE MUSICAL COURIER, 235 Dearborn street,  
June 26, 1893.

**N**OTHING much in the way of business can be expected at this season of the year, and nothing much is expected by the dealers in this city, who agree that it is decidedly dull. One of the leading dealers, and one of the successful ones, when asked only yesterday, said that it was getting worse and worse, and that each particular week was worse than the preceding one; but as he did not seem to feel very badly over the situation, and there is a general feeling that we are bound to have a good business in the fall, there is no sentiment of pessimism expressed by anyone.

The only cloud on the business horizon just now is the silver scare, and that seems to be gradually melting away.

#### Milo J. Chase.

Two weeks ago this paper announced the serious illness of Mr. Milo J. Chase, and last week his death. He was the first manufacturer of pianos in the West, having established himself in that business as early as 1867 at Ripley, Ohio. He was a native of northern Vermont, where he was born in 1839. At the age of 20 he went into the lumber business in his native town and within a few years acquired a considerable fortune. In 1867 he moved to Ohio and started a piano factory. Ten years later this was transferred to Richmond, Ind. This location proved unsatisfactory, and in 1888 the factory was removed to Grand Rapids, Mich., thence to Muskegon, Mich., where it now stands. The Chicago office of the firm was established five years ago. Although Mr. Chase had no brothers, he named the firm Chase Brothers, with reference to his three sons, to avoid a change of the name after his death. Mr. Chase took out many patents on piano construction and applied them with very satisfactory results. He manufactured both grand and upright instruments.

His family consists of his wife, his daughters, Mrs. Winters and Mrs. Branner, and his sons, Arthur, Clarence, Braton and Leon, all of whom are married. The first mentioned is minister of the Second Presbyterian Church at Denver, while the other three are members of the piano firm.

Mr. Chase had the friendship of all who knew him, and his death is sincerely regretted by his friends and the entire trade.

#### Lyon, Potter & Co.

The old store at 174 Wabash avenue will be given up by this concern the 1st of the coming month. There are very few pianos left there, nearly all having been sold, and not an old instrument or shop-worn piano was removed to the new Steinway Hall.

They have taken space in the New England Building on Wabash avenue for storage purposes, and will probably secure quarters for a repair shop in the building just north of Steinway Hall. This will leave the new store free of all objectionable features, and make it as it is now, one of the handsomest piano warehouses in the world. The decorations have not been completed, but nothing more will be done until the building is thoroughly dry.

#### The Kimball Company.

Notwithstanding the general dullness, this house cannot get goods enough to supply it with its full needs. There are points to be looked after which are only left untouched because of a lack of pianos. Mr. E. S. Conway has placed his family at Delavan Lake, in Wisconsin, for the summer and will spend a small portion of his time with them, the greater portion being spent looking after business in Chi-

cago. Mr. A. G. Cone will also remain in the city during the summer months, and one must not think that by doing so he is suffering any deprivation, for, between us, Chicago is a pretty good place in summer time; besides, Mr. Cone takes his outings at other seasons.

There is no telling where Mr. Kimball may go; he is likely to run over to Europe, to some of the Eastern resorts or to any place his fancy may suggest. At present he is enjoying the beautiful breezes from Lake Michigan and he is in a fortunate position to do so, as his handsome house is situated close to that charming inland sea.

#### A Failure in Illinois.

The Osias Riley Music Company, of Champaign, Ill., has transferred assets to preferred creditors. The unsecured creditors are awaiting a statement from Mr. Riley.

#### Freights from Chicago to San Francisco.

It cannot be called discrimination, because the freight on merchandise of the order of musical instruments is more to San Francisco from this point by rail than it is from New York to San Francisco by the Isthmus route, nevertheless the New York manufacturer has that advantage over his Western competitor. The only way a Chicago manufacturer can do to satisfy a purchaser on the Pacific Coast is to equalize the charges and pocket the loss. Nevertheless there have been complaints made that discrimination has been shown against the Western producer to points in the South where such a difference should not obtain.

The Music Trade Association of this city took up this matter once or twice, but the committee has not reported any progress in the matter. It should not be allowed to drop, but should be agitated until this wrong is righted. Both the East and the West should be able to compete fairly.

#### Mason & Hamlin.

Manager Gill is greatly improving the branch store on Wabash avenue, this city. The front is being changed; hereafter there will be but one entrance, which gives them the other one for additional show window space. The general offices have been moved to the second floor, giving more warehouse space on the first floor, and greatly improving the position of the offices, which are now in the front part of the building, and have the advantage of both light and air.

#### Another Death.

Mr. Ernst Chattell, foreman of the Julius Bauer & Co. factory, is dead. He was considered an excellent man, was well educated, was the son of a clergyman and was highly thought of by his employers.

#### Chase Brothers Company, of Muskegon.

The death of Mr. Milo J. Chase, the president, and who was also the president of the Chickering-Chase Brothers Company, of Chicago, will, we are informed, make no change in the conduct of either institution. We have not learned who is likely to be his successor. Mr. Braton Chase has been running the factory recently, and Mr. W. A. Dodge has been managing the Chickering-Chase Brothers Company in this city for some time.

#### The Bauer Factory.

The lot upon which the new factory of Messrs. Julius Bauer & Co. is being built is at the corner of Dunning street and the C. M., & St. P. R.R., and is 133 feet on Dunning street and 121 feet on the railroad. The building itself will be 100x110 feet and will have all the modern conveniences. The Dunning street side will be made of pressed brick with stone trimmings. The factory will be of mill construction and will cost in the neighborhood of \$40,000.

#### The Lakeside Works.

Tryber & Sweetland, the proprietors of the Lakeside piano and organ, are both practical business men if they are not practical workmen, and while Mr. Sweetland attends to selling the instruments Mr. Tryber is busy looking after the running of the factory and the office details.

This concern has always had an excellent reputation for its organs, and must acquire an equal reputation on pianos. This last production is a plain style, large upright, made undoubtedly to fill a want in the way of a less expensive style. The scale is practically the same, but the one tried seemed like a slightly more powerful toned instrument.

#### Olson & Comstock.

The Olson & Comstock Company only need more room to enable them to do more business; as they are now the con-

cern is crowded with work. The whole of the large six story building is now controlled by them, with the exception of one floor, which they would like to secure, and may do so soon. They are getting some orders from some of the largest Eastern concerns, more especially in some styles of piano stools, which is a specialty with them. The tendency of the trade has been in the direction of cutting prices on stools and covers, possibly because the dealers have to give them away with pianos—a practice by the way which might be done away with—until, it is said, there is no profit left in that branch of the business.

Messrs. Olson & Comstock think they are getting a goodly share of that branch of the trade, and are not neglecting it by any means, which is shown by the fact that one of their salesmen in this branch recently went as far as the Pacific Coast; but their main business is now case making, and in this line they can show some elaborate designs from some of their customers, as well as some of the plainest work for others of their patrons.

#### Still There.

While in St. Paul recently it was noticed that the store formerly occupied by A. E. Whitney was empty, and naturally concluded that he had left the city. It is said that Mr. Whitney still remains there, however, and sells an occasional piano while looking after the collections for the Kimball Company.

#### That Salesmen's Association

is still on the tapis and may result in something. It is said that the matter is in the hands of Mr. Gus. Brigham and that several of the leading salesmen have expressed themselves as favorable to an organization for social purposes, such as this is intended to be.

#### The Rintelman Company.

Mr. G. L. Reimann, who is the sole owner of this business, recently returned from a very satisfactory Eastern trip. Mr. Reimann is developing into a first-class salesman, about two-thirds of the sales being the result of his personal efforts. He is now the sole agent for the Automaton attachment for pianos, and has already sold a number of them. His Clark street store is in charge of Mr. G. J. Conchois, who is making a record for himself. In short, with his new arrangements and with his able corps of assistants, Mr. Reimann bids fair to become one of the successful dealers of Chicago.

#### F. W. Teople

is one of the old and trusted employees of the Chicago Cottage Organ Company. He is probably now on the Pacific Coast, but before reaching there had sent in orders all along the route, many of them being in carload lots.

#### Wissner Doligs.

At the Wissner warehouses in this city there can now be found an attractive baby grand piano and some uprights which are truly grands so far as volume of tone is concerned. A concert grand is expected soon, and this new candidate for public honors will be heard some time in the near future. Mr. Blummer reports trade dull, but as that is the case almost universally, and is to be expected at this season of the year, he is not feeling at all discouraged.

#### About Nathan Ford.

There are all sorts of rumors about the gentleman, but except that he is no longer connected with the Nathan Ford Music Company, of St. Paul, Minn., little is known or else the right party from whom to obtain the information has not been found.

It is told by a very reliable man that he saw Mr. Ford signing a contract with Estey & Camp last week. Another reliable person said that he saw in a barber shop in Steinway Hall one of Nathan Ford's cards with an imprint on it announcing that he was with Estey & Camp, but Mr. I. N. Camp denied last Saturday that Mr. Ford had made any arrangement with the house of Estey & Camp, and when the card story was investigated there lay the card in the cigar case with the words Nathan Ford Music Company, St. Paul, printed on it. Later information comes that Mr. Ford has engaged with Lyon, Potter & Co. and will work in the State of Iowa.

#### A Profitable Enterprise.

Mr. E. F. Lapham, with Lyon, Potter & Co., is the vice-president of a small building and loan association which last year paid to its members 11 per cent. on their investments, and has never had a loss in the seven years of its

**\$100**

RETAIL.

WAREROOMS:

1199 Broadway, New York.

**Self-Playing Piano**  
ATTACHMENT

FITTED TO

**ANY PIANO.**

**AUTOMATON PIANO CO.,**

Factory, 675 Hudson St., cor. 9th Ave. and 14th St.



existence. For the whole seven years the profits have exceeded 50 per cent.

#### A Reported Failure.

News comes from Ottawa, Ill., to the effect that the Coulon Piano Company, of that town, has probably made a failure of it, with assets to the amount of \$3,000 and liabilities of double that amount. Up to to-day this is the entire information that has been received in this city.

#### Meath & Co.

There is another new store in town occupied by the above firm. Much cannot be said of the stock of goods, which consists mostly of cheap Eastern pianos, a lot of second-hand instruments and the inevitable bicycle. The location is at 26 Adams street.

#### New House in Wheeling.

A man who has just visited Wheeling, W. Va., says the new concern of Milligan, Wilkin & Co. has the handsomest store in the State, and the trade may be interested in knowing that they have not decided upon their line of pianos as yet.

#### The Manufacturers Piano Company.

This house is not rejoicing over too much trade just now, but it is getting its share.

Mr. C. C. Curtiss is stopping for the present with his family at the pretty suburb of Hinsdale, and later will take a trip to the seashore, as is his usual custom.

Mr. W. A. Wright and family will spend the month of July partially at the seashore and partially in the Green Mountains.

Mr. Louis Dederick and family are now East, and when last heard from were in the city of New York.

#### The New Hallet & Davis Company.

This concern is at last completely to rights, the last touches having been put on the warerooms, making it one of the most attractive stores to be found anywhere, and the location, as has been said before, is not surpassed in any city in the Union.

This house has done much more business, in both the

retail and wholesale departments, than it hoped for, taking into consideration the times.

Excellent men are in all departments, who aided materially by having a piano with such an admirable reputation.

#### Selling Bicycles.

One-half of the front part of the Thompson Music Company's store is now used for the sale of bicycles, a business which is attracting attention with other houses, and it would not be surprising to hear that they also would become interested more than in simply talking about it.

#### A New Soft Pedal Device.

Mr. A. B. Lyen, of Dallas, Tex., is in the city exhibiting a device for taking up all lost motion in the action when the soft pedal is used. It has been placed on a Kimball piano, and can be seen there in the warerooms. It is simple, easily placed on any piano and works like a charm. It has been highly commended by prominent musicians, and is looked upon by practical piano men as more than a talking point. When in use the dip of the key is somewhat reduced, but as claimed by Mr. Lyen the lost motion is not partially but entirely removed from all parts of the action.

#### Personals.

Mr. D. S. Johnston, of Tacoma and Seattle, Wash., was here this week and simply says trade is quiet.

Mr. J. H. Enlaw, who comes from Dallas, Tex., where he has been connected with C. H. Edwards, passed through the city this week on his way to Buffalo, N. Y., where he will join Mr. Chas. Devine as representatives of the Shaw piano.

Mr. Geo. C. Adams, representing the McCammon piano, of Oneonta, N. Y., was a recent visitor.

Mr. John R. Brown, representing the Colby Company, of Erie, Pa., is in the city. He states that he may have something interesting to communicate soon, but would not speak for publication just yet.

Mr. Joseph Shoninger is at present in the East. He is accompanied by his family, who will remain there for the summer.

Mr. J. A. Norris, representing the Mason & Hamlin Company, of Boston, has gone to St. Paul, Minn. In view of the many rumors afloat relating to the purchase of or the establishment of a business there the fact is significant.

Manager MacDonald, of the Pease Piano Company, is exhibiting with considerable pride a new grand just received from the factory. It is a fine little piano, and he may well be proud of it.

Mr. C. C. Roberts, of Lancaster, Wis., was in the city this week.

Mr. Geo. W. Tewksbury is at home again after a pleasure trip in the Far West.

Mr. W. F. Frederick, of Uniontown, Pa., made a visit to Chicago this week.

Mr. John W. Reed has returned to the city after his bucolic pleasures, so ably depicted in the columns of our contemporary the *Indicator*.

Mr. Edmund Schnabel, the superintendent of the Wheelock factory in New York, is making the city a visit, and we believe it is his intention to go still further West. It is merely a visit for pleasure and incidentally he may get some hints that may prove of value to him.

Mr. Max Tonk has been recently in New York visiting friends.

Mr. Otto Wissner, of Brooklyn, N. Y., was in town this week. He is well satisfied with the location and so far with the success of his new store.

Mr. Sol. Grollman had a good audience at his benefit at Steinway Hall last Thursday evening, and it is hoped that the receipts were substantial.

**NOTICE**—Any traveling man of experience in the Middle West and the Northwest who is anxious to establish connections with an Eastern piano manufacturing concern of repute and capital can communicate in confidence with the undersigned. This phrase is used because we want a really good man, not of the kind that usually answers ads. in trade papers, a man who wishes to improve himself, to sell us his experience at a fair return. While we are fairly familiar with the best known traveling men in the music trades, we do not know which one of them may wish to make a change, and we insert this advertisement with the hope that it may catch the eye of some enterprising man who will suit our purposes. Address K. P. B., care of THE MUSICAL COURIER.

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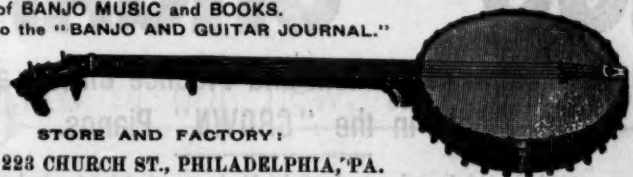
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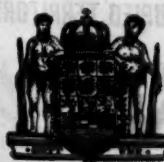
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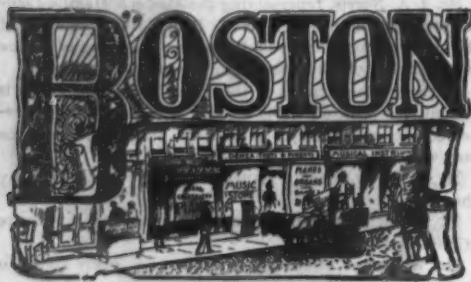
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BOSTON OFFICE OF THE MUSICAL COURIER,  
17 BEACON STREET, June 25, 1893.

**T**HE Elias Howe Company, of this city, has in process of construction a new type of guitar which ought to prove a great favorite with guitar players. The new guitar differs from the standard model in two points: method of string connection and the method of construction. Where in the standard type the strings are fastened through the bridge to the body of the instrument the new model makes use of a tail piece, through which the strings are threaded. The strings run back from the tail piece to pegs in the body of the guitar directly underneath the bridge. The latter is movable, but bears equally on the strings as they pass to and from the tail piece, thus equalizing the pressure of the strings both above and below. The tail piece is of usual form and construction, and the novelty of the improvement consists in the division of the strain of the strings, which in the standard type comes directly on the tail piece, producing a tendency to buckle and warp the guitar head, which tendency is overcome by braces on both the top and bottom of the guitar.

In the new instrument, however, there are no braces used throughout the construction. Owing to the division of the strain of the strings between several sections of the body, the body as a whole carries the "pull," and is strong enough to stand the strain without extra bracing. By obviating the necessity of transverse braces, the wood of the guitar body is given an opportunity to vibrate fully without the muffling effects of the braces. That this is a decided improvement in construction is readily demonstrated by a comparison of the new guitar with one of the standard type. The bass is fuller, deeper, richer and more resonant, while the treble secures a clearness and fullness that seem to open newer and fuller opportunities for the guitar.

The improvements noted are covered with patents.

\*\*\*\*

The Emerson Piano Company has this week received orders from 15 of its agents, the orders ranging from one to seven pianos, which would seem to indicate that business had revived over a considerable portion of the country.

The company seems to have a "poet" in its midst, one who has great faith in the "hereafter" of the Emerson:

If a piano you would buy  
Of worth and reputation high,  
One that will last you till you die,  
Buy an Emerson.

And when you really come to die,  
And take your golden harp on high,  
You'll trade it off without a sigh  
For an Emerson.

\*\*\*\*

The Vose Piano Company has just finished a piano with a new front panel that is attracting much attention. It is very handsome. It is in particularly fine burl walnut. The

business for the month of June has been double what it was for the same month last year, the first two weeks' business having been as much as the entire month of June, 1894.

\*\*\*\*

Mr. and Mrs. E. N. Kimball and Mr. and Mrs. E. N. Kimball, Jr., leave town next week for Jamestown, R. I. They will make their headquarters at the Gardner House, but will spend the greater part of the time yachting.

\*\*\*\*

The Esteys are to furnish all the organs and pianos for the use of the Christian Endeavor people in July—that is with the exception of a single instrument. They have constructed several phonoriums especially adapted for the services of these people. They have also sent 50,000 maps of the city of Boston to headquarters, from which they have been distributed through the West to the different societies who are to take part in the meeting here. They have had some of these maps well framed in white wood to hang in the different churches where the meetings are to be held, and they will undoubtedly prove a great convenience to the strangers who have to traverse the crooked streets of Boston. These maps are official and complete in every way, the name of each street being given, with the car lines, ferries, &c.

\*\*\*\*

The Briggs Piano Company has recently received through its agents, Babcock & Elmer, a letter from the Franciscan Sisters, of Winona College, Winona, Minn., about the eight Briggs pianos supplied to the college a year since. They say that these pianos have been in use from 7 A. M. to 8 P. M. every day and seem as good as new. They add: "The music faculty are thoroughly pleased with them."

\*\*\*\*

Mason & Hamlin report the largest June retail piano and organ business in the history of the establishment. The firm also reports this week the sale of one of its largest sized Lian organs to the Riverdale M. E. Church, of Gloucester, Mass.

A varied order was received this week from Metzler & Co., London, England, for 67 of their instruments.

Mr. George B. Kelly, superintendent of the Mason & Hamlin factory, with his family, is sojourning for a few weeks in New York State, on the Hudson.

\*\*\*\*

The New England Piano Company this week sold a piano to an African count. When he tried the piano he was induced to give some specimens of African songs, the words of which were, as nearly as could be understood, "Wow, wow."

\*\*\*\*

Wm. Bourne & Son have shipped more pianos this month than in any month for a year past.

\*\*\*\*

Poole & Stuart are so busy that they have been unable to take the customary half holiday on Saturday.

\*\*\*\*

The success of the projected hotel at Boylston and Tremont streets seems to be assured by the large subscriptions that have already been registered. The total assessed value of the property is \$953,000, of which \$588,000 is upon the land. The building occupied by the New England Piano Company, which is the property of James S. Cumston, is valued with the land at \$147,000, the 2,182 square feet of land being set down at a valuation of \$95,400.

An interesting question at present, and one that is exciting considerable discussion, is, Where will the new

piano warerooms be located in the event of the hotel being built?

\*\*\*\*

C. F. Hanson & Co. report business in both Worcester and Boston as remarkably good. In fact, there was such a sudden boom in the former city that they were obliged to telegraph for pianos, and in order to deliver goods sold had to send pianos from their Boston warerooms to Worcester customers.

\*\*\*\*

A new firm in Worcester, the Bates Piano Company, has just started with the agency of the Weber and Anderson pianos. Mr. Bates was formerly with Mr. Merrifield, leaving him to go to Minneapolis and St. Paul, Minn., where he remained for two or three years, but has now returned to his native town and opened a piano wareroom.

\*\*\*\*

Mr. J. N. Merrill has gone to Maine for a week's trip.

In Town.

F. E. McArthur, Knoxville, Tenn.

N. W. Hine, New Haven, Conn.

F. E. Tainter, Lewiston, Me.

### Philadelphia Notes.

**G**EO. R. Fleming, of 1229 Chestnut street, has recently placed an order for fourteen of the highest priced styles manufactured by Behr Brothers & Co., including two style B's in white and gold. He has also ordered some of the finest styles of Briggs and Newby & Evans. This fact rather indicates that Mr. Fleming has faith in better business during the coming fall.

The past month has been one of the dullest in the history of the Philadelphia piano trade. Not one house has sustained the record of past seasons, and it appears to be a very general belief that the bicycle business has had much to do with lessening the demand for pianos.

The new Lester factory, at Lester, Pa., is now completed, and machinery and power will be in position shortly, thus enabling the Lester Company to almost treble its former output. The location of the factory, a short distance from the city and with ample railroad facilities at its very door, is a great factor in enabling the production of an instrument at a lower cost than by others who are laboring under heavy fixed charges necessary when a factory is located in the heart of a great city. The Lester people are enterprising and progressive and will undoubtedly score a great success.

F. H. Griffith, the mandolin and guitar manufacturer, has suspended the publication of his monthly paper, *Mandolin and Guitar*, for the summer. He reports a very prosperous season thus far for 1895.

Many of the piano houses along Chestnut street have adopted early closing hours for the summer to the entire satisfaction of their employes. Among those who are already closing at 1 o'clock Saturdays are: N. Stetson & Co., Henry F. Miller, William G. Fischer, C. J. Heppe & Son, Blasius & Sons, James Bellak's Sons and W. D. Dutton & Co. It is probable others will follow suit.

Commodore J. G. Ramsdell, the Weber representative, came near losing his life a few nights ago while aboard his pleasure yacht, the *Psyche*. A large ocean steamer ran her down, making sudden abandonment necessary.

Joe Allen, Geo. E. Dearborn's right hand salesman, had the misfortune to break an arm while throwing something out of a car window a short time ago. Mr. Allen is very popular in Philadelphia and has the sympathy of every acquaintance.

D.

# CROWN PIANOS AND ORGANS



The Orchestral Attachment and Practice Clavier are found only in the "CROWN" Pianos.

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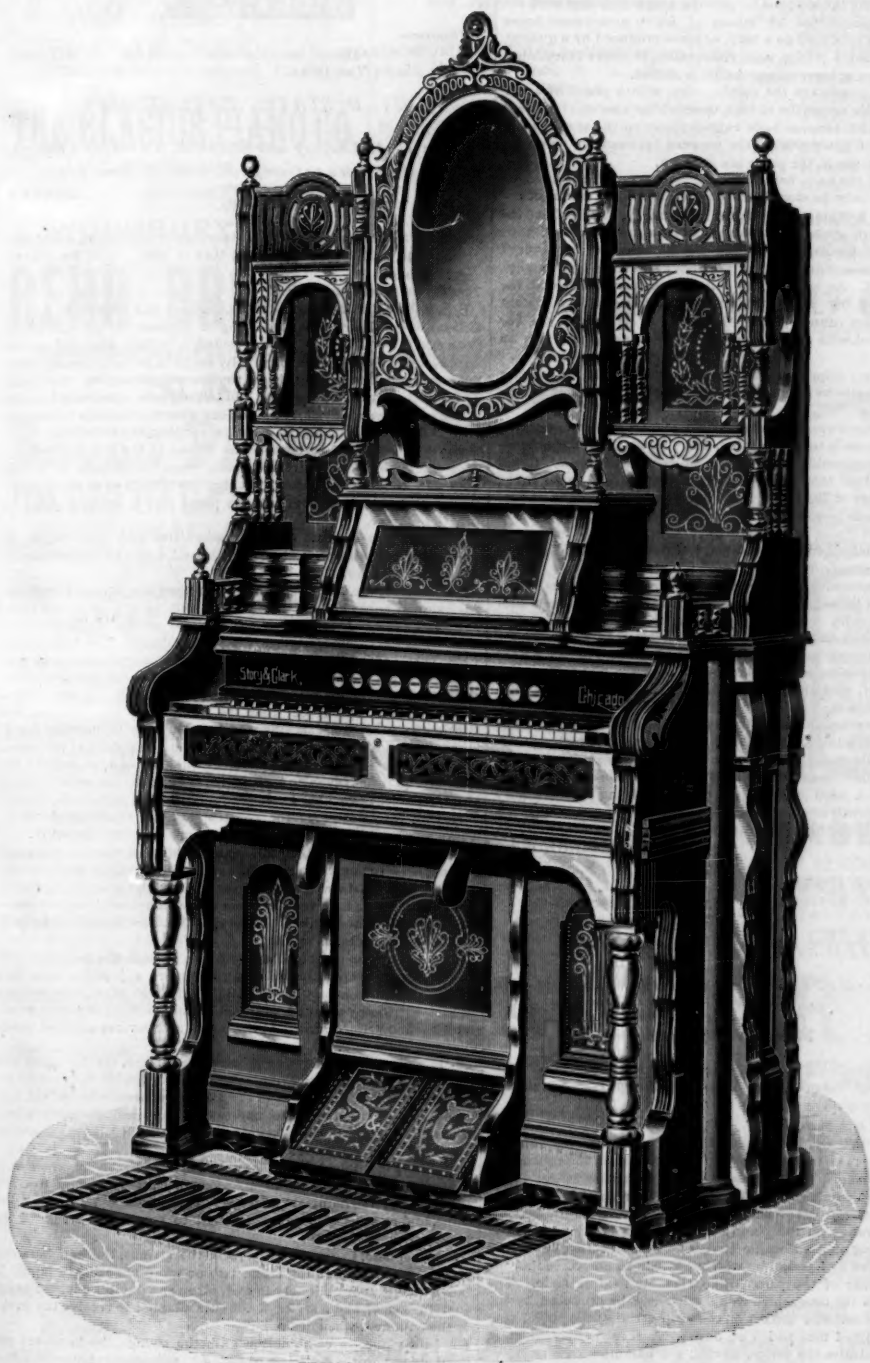
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## Those Orchestral-Plectrophone-Mandolin Attachment Affairs.

Editors The Musical Courier:

IN accordance with my intention expressed last week I send you herewith the main features of the Höfinghoff, Nalence and McChesney patents, under which the three devices above mentioned are being manufactured. From the drawings and the wording of the claims it will be seen that the devices in general principle are the same.

The statement made by me that the patents under which the Everett Company and George P. Bent are operating were both limited in their claims on account of the Höfinghoff patent seems to be apparent in view of the "file wrapper and contents" of the applications in question.

The original claims filed in the French & Nalence patent (under which the Everett Company are operating) were as follows:

"1. In a piano, in combination with the strings and hammers, a series of flexible strips adapted to be moved within reach of the hammers, and each provided with a hard striker, which is caused to strike its respective string by the action of the hammers on the strips, substantially as set forth.

"9. In a piano, in combination with the strings and hammers, a series of flexible strips adapted to be moved within reach of the hammers and each provided with a metallic striker which is caused to strike its respective string by the action of the hammers on the strips, and a pedal for so moving said strips and withdrawing them, substantially as set forth."

This application was filed October 27, 1893, and the following communication from the Patent Office was sent to the attorneys of the patentees under date of November 25, 1893:

"The claims are rejected on the patent to Höfinghoff, No. 308,495, November 28, 1884.

"(Sgd) CHAS. H. LANE, Examiner."

Under date of December 7 the claims as originally filed were cancelled, and in their place claims were substituted limiting the construction of same. The patent was subsequently issued with the claims as printed below.

The application of McChesney & Kunze (under which George P. Bent is operating) was filed May 14, 1894, the claims covering, in addition to the so-called "Orchestral" attachment, a device for rendering the operation of the piano silent. The claims covering the construction of the orchestral attachment as originally filed were as follows:

Claim 3. In a piano, in combination with the strings, the hammers and mechanisms for operating them, a series of hinged tongues having hard strikers or contacts on one face, said tongues being adjustable to receive the stroke of the hammers when desired.

3. In a piano, in combination with the strings, the hammers and mechanisms for operating them, a series of tongues having hard strikers or contacts on one face, said tongues being adjustable to receive the stroke of the hammer at a point opposite to the hard strikers or contacts when desired. (Claim 1 relates only to hammer arrests.)

Both of these claims were rejected on patent to Höfinghoff, No. 308,495, November 28, 1884, in a communication from the Patent Office dated June 12, 1894. Both of these claims were then cancelled by direction of the attorneys of the patentee and fresh limited claims substituted therefor.

In a communication from the attorneys of the patentees to the Patent Office, dated July 14, the said attorneys stated, "Claims 2 and 3 were limited" to placing upon hinged tongues a hard striker which is in a position to strike the strings, while in the reference (Höfinghoff patent) the hard striker is on the side of the tongue next to the hammer, the hammer striking the hard point; and there is a soft striker which strikes the string. In the pending application the hammer strikes the tongue and drives the hard striker against the string by swinging the tongue on its hinge. This we concede to be new. "The patent was then granted, with limited claims as appears below."

The following are extracts containing the main features of the three patents in question. The general description, drawings and claims provide an adequate and general idea

of the subject matter of the entire patents, the description of the drawings and letters of reference being here omitted:

### UNITED STATES PATENT OFFICE.

Emil Höfinghoff, of Barmen, Germany.

#### PIANO-FORTE ATTACHMENT.

SPECIFICATION forming part of Letters Patent No. 308,495, dated November 28, 1884. Application filed February 15, 1884. (No model.) Patented in Germany, August 28, 1883, No. 3,803, and in France, September 25, 1883, No. 145,337.

To all whom it may concern:

Be it known that I, Emil Höfinghoff, of the town of Barmen, Germany, have invented a new and useful improvement in piano-fortes, of which the following is a full, clear and exact description.

The object of my invention is to provide a new and improved attachment for piano-fortes, by means of which attachment tones resembling those produced on a harp, or tones produced by a quartet of string instruments (violin, alto, violoncello), or tones resembling those of the organ or harmonium can be produced.

The invention consists in the combination, with a piano, of a bar held to be movable across the strings, to which bar a series of tongues are fastened, which tongues have rubber pieces on the surfaces facing the strings. By interposing the tongues between the hammers and strings the tones of the piano are changed.

If the tones of the harp, harmonium, organ or quartet of stringed instruments are to be produced, the bar is lowered by means of the pedal, thereby bringing the tongues in such positions that the felt hammers will strike the pieces on the tongues, and will thus cause the rubber pieces to strike the strings, whereby the desired tones, strongly resembling those of the above described instruments, will be produced. As soon as the pedal of the bar is released, the springs raise the bar and auxiliary hammers to such an extent that the hammers cannot strike the tongues. If desired the bar can be connected with one of the two pedals usually provided on pianos.

I have shown my improved attachment combined with an upright piano, but it can also be applied, with slight modifications, on square and grand pianos.

In using my improved attachment the player plays "arpeggio" when the harp tones is to be produced, and "legato" for the production of the tones resembling the organ and harmonium tones. It will be understood that this similarity of tone exists only so far as the color or character of the sound of the harmonium and organ is concerned, and cannot be referred to the prolonged sounding of these instruments.

Having thus described my invention, I claim as new and desire to secure my letters patent:

1. The combination, in a piano provided with ordinary hammers and strings, of a series of auxiliary hammers suspended from a sliding bar parallel with the strings and constructed and arranged as described, whereby they may be interposed between the ordinary hammers and strings, each of said auxiliary hammers having a hard plate on one face and a rubber plate on the opposite face for contacting, respectively, with the ordinary hammers and the strings, substantially as set forth.

2. The combination, in a piano provided with the ordinary strings and hammers, of auxiliary hammers, the tongues of which are arranged in a continuous row and formed of flexible material, and the heads of which are made of soft india rubber at the side facing the strings and of a hard material at the side facing the ordinary hammers, and constructed as described, whereby they may be interposed between the ordinary hammers and strings, substantially as set forth.

Witnesses:  
KARL T. MAYER,  
EDUARD KNEISEL.

### UNITED STATES PATENT OFFICE.

La Martine M. French and Charles Nalence, of Chicago, Ill.

#### PIANO ATTACHMENT.

SPECIFICATION forming part of Letters Patent No. 515,436, dated February 27, 1894. Application filed October 27, 1893. Serial No. 489,350. (No model.)

To all whom it may concern:

Be it known that we, La Martine M. French, and Charles Nalence, of Chicago, Ill., have invented certain new and useful improvements in piano attachments, whereof the following is a specification:

Our invention relates to piano attachments for changing the tone of a piano, causing it to resemble a guitar, mandolin, lither, &c. To this end we arrange on the piano a series of strips of flexible material, each having on it a metallic striker. These strips are connected to a bar operated by a pedal, by which they can be moved so that the ordinary hammer of the piano will strike the flexible strip. The strip thus kills the tone which would otherwise be produced by the string, but the metallic striker on the strip striking the string produces the modified tone which we desire. A reverse movement of the pedal withdraws the strips, leaving the hammers free to strike the strings in the ordinary manner and produce the ordinary tone of the piano.

In the accompanying drawings we have shown our invention applied to the Everett upright piano, using the ordinary third pedal of that piano for moving the strips, but of course it may be applied to other pianos.

The operation of the invention is as follows: A pressure on the pedal moves the bar and strips within the action of the hammers

so that the hammers strike the material of the strips above the striker and press it against the strings. The soft strip kills the effect of the blow of the hammer on the string, but the hard striker is thrown against the string and produces a tone.

By the use of a metallic striker we secure a characteristic tone produced by the metal striking the metal strings. We claim—

1. In a piano, in combination with the strings, a series of non-resonant, soft, flexible strips having hard strikers or buttons on that face next to the strings, and hammers to act upon the strips to one side of the said buttons.

2. In a piano, the combination with the strings; of a series of non-resonant, soft, flexible strips having hard metallic buttons or strikers on that face next to the strings, and hammers to act upon the strips to one side of the said buttons.

3. In a piano, the combination with the strings; of a series of flexible strips having on that face next the strings hard buttons or contacts, and a series of hammers adapted to strike the strips to one side of the said buttons.

LA MARTINE M. FRENCH,  
CHARLES NALENCE.

Witnesses:  
W. S. BATES,  
RALPH VAN DYKE.

### UNITED STATES PATENT OFFICE.

Martin H. McChesney and Joseph G. Kunze, of Chicago, Ill., Assignors to George P. Bent, of Same Place.

#### PIANO.

SPECIFICATION forming part of Letters Patent No. 587,533, dated October 16, 1894. Application filed May 14, 1894. Serial No. 511,147. (No model.)

To all whom it may concern:

Be it known that we, Martin H. McChesney and Joseph G. Kunze, citizens of the United States, residing in Chicago, in the County of Cook and State of Illinois, have invented a certain new and useful improvement in pianos, which is fully set forth in the following specification, reference being had to the accompanying drawings. The object of our invention is to add to the piano constructed in any of the well-known ways certain devices whereby the tone is changed or modified and controlled to vary it according to the wishes of the performer; and also to control the stroke of the hammers so that they will either make a stroke directly upon the strings, or so that they can be arrested before reaching the strings so as not to make them sound, thereby converting the piano into a toneless piano or practice clavier.

Our invention consists of the mechanisms and combination of mechanisms hereinafter fully described and made the subject matter of the claim hereof.

The tongues are hinged so that when they are brought between the hammer heads and the strings they will be struck by the hammers and swung against the strings, thereby causing a different tone than when the hammer strikes the strings direct. The tone of the piano is also changed by arresting the stroke of the hammer, so that when it strikes the tongue and gives it impetus the hammer stops, the impetus of the tongue causing the sound, which is a very different tone from that given when the hammer is not arrested, but continues its stroke carrying the tongue with it, pushing, as it were, the loose end of the tongue against the strings of the piano. We in this way produce three different qualities of tone besides the modified qualities given to each of these tones by the usual devices used in pianos to vary the tones produced thereby.

Having fully described the construction and operation of our invention, what we claim and desire to secure by letters patent is:

1. In a piano, in combination with the strings, the hammers and mechanisms for operating them, a series of tongues having hard strikers or contacts on the faces nearest the strings, said tongues being adjustable to receive the stroke of the hammer at a point opposite to the said hard strikers or contacts and directly behind the hard strikers or contacts, as specified.

2. In a piano, in combination with the strings, the hammers and mechanisms for operating them, two or more adjustable slide bars adapted to move at angles or obliquely to each other, one or more of said bars being adapted to travel in lines parallel or nearly parallel with the inclined strings of the piano, and devices adapted to adjust said slide bars.

3. In a piano, the combination with the strings, the hammers and the mechanisms for operating them, an adjustable hammer arrest adapted to arrest the stroke of the hammers as may be desired, and devices to adjust the same, and two or more adjustable slide bars adapted to move at angles or obliquely to each other, and devices adapted to adjust the same.

4. In a piano, in combination with the strings, the hammers and mechanisms for operating them, a hammer arrest adapted to arrest the stroke of the hammers and the devices adapted to adjust the same, and a series of tongues adapted to receive the stroke of the hammers when desired.

5. In a piano, in combination with the strings, the hammers and mechanisms for operating them, two or more slide bars adapted to move at angles or obliquely to each other and devices adapted to adjust the same, and a series of tongues adapted to receive the stroke of the hammers when desired.

6. In a piano, in combination with the strings, the hammers and mechanisms for operating them, an adjustable hammer arrest adapted to arrest the stroke of the hammers and devices adapted to adjust the same, two or more adjustable slide bars adapted to move at angles or obliquely to each other, and devices adapted to adjust the same, and a series of tongues adapted to receive the stroke of the hammers when desired.

MARTIN H. MCCHESNEY,  
JOSEPH G. KUNZE.  
Witnesses:  
ALOYIA HELMICH,  
JOHN A. CHRISTIANSON.

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

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Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

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## LIST OF LEGITIMATE PIANO MANUFACTURERS IN THE UNITED STATES.

(THIS IS A PARTIAL LIST ONLY AND WILL BE COMPLETED DURING THE COMING MONTHS.)

THE ANDERSON PIANO—Manufactured by the Century Piano Company, Minneapolis, Minn.



BALDWIN PIANO—Manufactured by the Baldwin Piano Company, Cincinnati, Ohio

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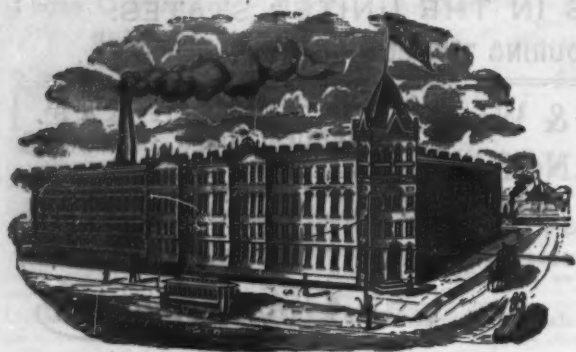
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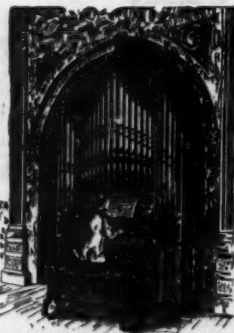
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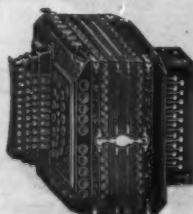
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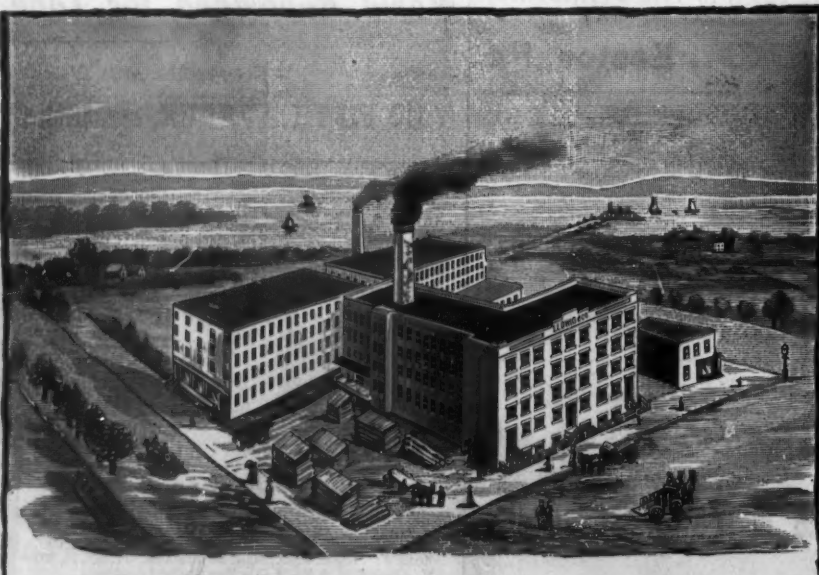
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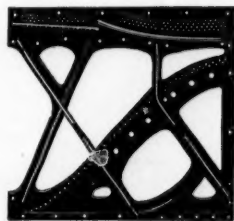
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